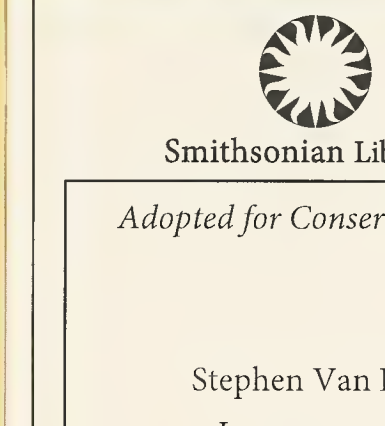
THOMAS WINDUS F.S.A.
ON THE
PORTLAND VASE



The subject on the Barberini or Portland Vase, is presumed to record an event, of which Galen, the Physician, valued himself most, the case of a Lady who was said to be in a very dangerous state, whose disorder he discovered to be love, the object of which was a Rope dancer, thus rivalling the discovery of Erasistratus of the love of Antiochus for his Mother-in-law Stratonice, which gained him much celebrity.*

Vide – Biography of Galen – by Chalmers.—

N° 2.

N° 1.

THE PORTLAND VASE.

T. Windus R.S.A. Durect.

Dean & Cº Lith. Threadneedle St.

** Un foi Galien donna la même preuve qu'Hippocrate et Erasistrate en decouvrant qu'une dame noble que l'on disait dangerousement malade n'avoit d'outre mal qu'un amour violent pour un Baladin nommé Pylade – la patrie de Galien fiere de lui avais donné le jeur, fit frapper des medailles en son honneur.*

Biographie Universelle – Vol 16, page 310.–

A

NEW ELUCIDATION

OF THE SUBJECTS ON THE CELEBRATED

PORTLAND VASE,

FORMERLY CALLED

THE BARBERINI:

AND THE SARCOPHAGUS, IN WHICH IT WAS DISCOVERED.

BY THOMAS WINDUS, F.S.A.

"Mr. Windus's solution appears a straightforward statement of facts, fiction, and allegory, ascertained by indefatigable industry and perseverance, the result almost suggesting the idea of a revelation."—MEDICUS.

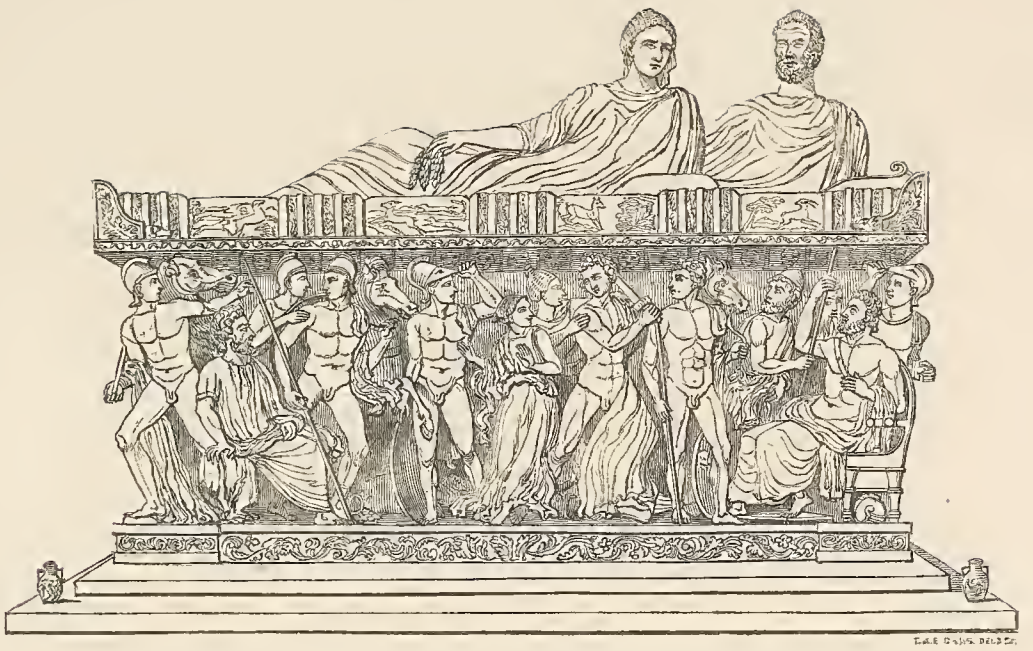
PRINTED BY JOHN BOWYER NICHOLS AND JOHN GOUGH NICHOLS;

AND PUBLISHED FOR THE AUTHOR BY

W. PICKERING, PICCADILLY; F. G. MOON, FINCH LANE; PELHAM RICHARDSON, CORNHILL;
AND SMITH AND ELDER, CORNHILL.

1845.

Price £2.



TO

THE RIGHT HON. THE EARL OF ABERDEEN, K.T. PRESIDENT,

AND TO

THE SOCIETY OF ANTIQUARIES OF LONDON,

THIS NEW ELUCIDATION

OF

THE PORTLAND VASE

IS RESPECTFULLY DEDICATED.

Her Grace the Duchess of Sutherland.

An Ancient GREEK NECK-CHAIN. Embellished with Modern GEMS.

T. Windus Esq. F.S.A. Invt.

T. & E. Gilks. Lith.rs Crown Ct. Threadneedle St.t

INTRODUCTION.

IN early life I was particularly intimate with the late Rev. Samuel Ayscough, librarian of the British Museum, who died in 1805, to whose kind friendship and the opportunities it afforded me of privately viewing that grand National Establishment, I attribute the setting of the germ of my admiration of antiquities, and its forming an occasional relief and amusement from the pursuit of imperative avocations.

From my youth upwards I have been particularly attached to the study of Archæology, and subjects of vertù, more especially the glyphic art so admirably handed down to us in cameos and intaglios, "upon which the patient Greek has exercised his divine art." To the practised eye there is such an indescribable boldness and fine elaborate execution in the best antique gems, that the spirit of the mind appears to have guided the tools; but few gem sculptors have, in my humble opinion, surpassed the skill of Signor Pistrucci of the Royal Mint, as is evinced by the St. Andrew's cross, a Medusa, and a bust of the late Duke of York—quite fairy life! which even improve by the ordeal of the lens. Gems executed by this admirable artist, have been taken for, and purchased by acknowledged cognoscenti (Mr. Payne Knight, &c.) as genuine antiques. In eulogizing ancient art, we must not lose sight of the modern. Our talented countryman Mr. William Wyon, in the Numismatic department, also produces brilliant specimens the era may be proud of.

Still occasionally indulging myself in following up my favourite study as a change of occupation, I have found it a consolation from numerous troubles in rather a long life (65) and been encouraged in the pursuit by having permission to examine, ad libitum, upwards of 12,000 casts by the late skilful Mr. James Tassie and others; fac-similes of the finest known gems in existence; from the Egyptian Scarabeus and

Abraxas,* to the fine art of Pichler, Brown, Barnett, Marchant, Burch, &c. The names of most of the artists, subjects, and possessors of the originals, are to be found in the voluminous descriptive catalogue drawn up by the learned R. E. Raspe, and published 1791, the introduction to which affords an elaborate disquisition and infinite instruction to the curious in this branch of knowledge. In addition to this, I have been favoured with seeing and examining numerous real gems, the property of friends and others, as well as the more rare specimens; some gemmæ vitriæ or ancient pastes from Athens, Alexandria, and other places of classic lore. These aids, with books on Archæology, and occasional conversazione with learned friends, who with other studies combined a similar taste to my own, have enabled me to follow up my pursuit with some degree of success, in assisting others to develope allegorical and mystical subjects of vertù.

Notwithstanding these advantages, I approach with no small degree of diffidence and humility an attempt to throw a new light, or elucidation, on the presumed finest antiquity of its kind; especially as it has been decyphered and written upon by literary characters of the highest reputation.

About twenty-five years since, I sedulously examined, like others, the celebrated Barbarini or Portland Vase; and was naturally astonished at the high perfection of the sculpture on so fragile a material, comprising an admirable circlet of classic allegorical characters. After a few visits to this gem of art, it struck me the subject was the discovery of the love of Antiochus for his mother-in-law Stratonice, which gave so much celebrity to Erasistratus, the physician of Cos; but, finding the sexes were reversed, I concluded I was in error. Afterwards, consulting the writings of many learned antiquaries, and finding their hypotheses totally different from mine, and at the same time that they were very little in accordance with each other—and, lastly, terminating with a mutual confession that they had not conclusively cleared the mystery—wearied with these contrarieties, I abandoned my pursuit.

In the year 1839, from various domestic afflictions and the loss of my eldest son, I was advised to divert my mind, by some study agreable to my hobby. The re-investigation of the mystery of the vase was suggested to me by a kind friend, a brother antiquary, who took much interest in the subject

* The Abraxas derive their name from an Egyptian deity, whose worship the Gnostics and Basilidians in Syria and Egypt contrived to blend with misconceived notions of Christianity. Basilides,[a] heresiarch of Alexandria, was somewhat prior in time to Apuleius. The former died about A.D. 125, the latter under Marcus Aurelius about 40 or 50 years after.—Dagley on Gems, page 12.

[a] Basilides was a chief leader of the Gnostics.

Monte del Grano.

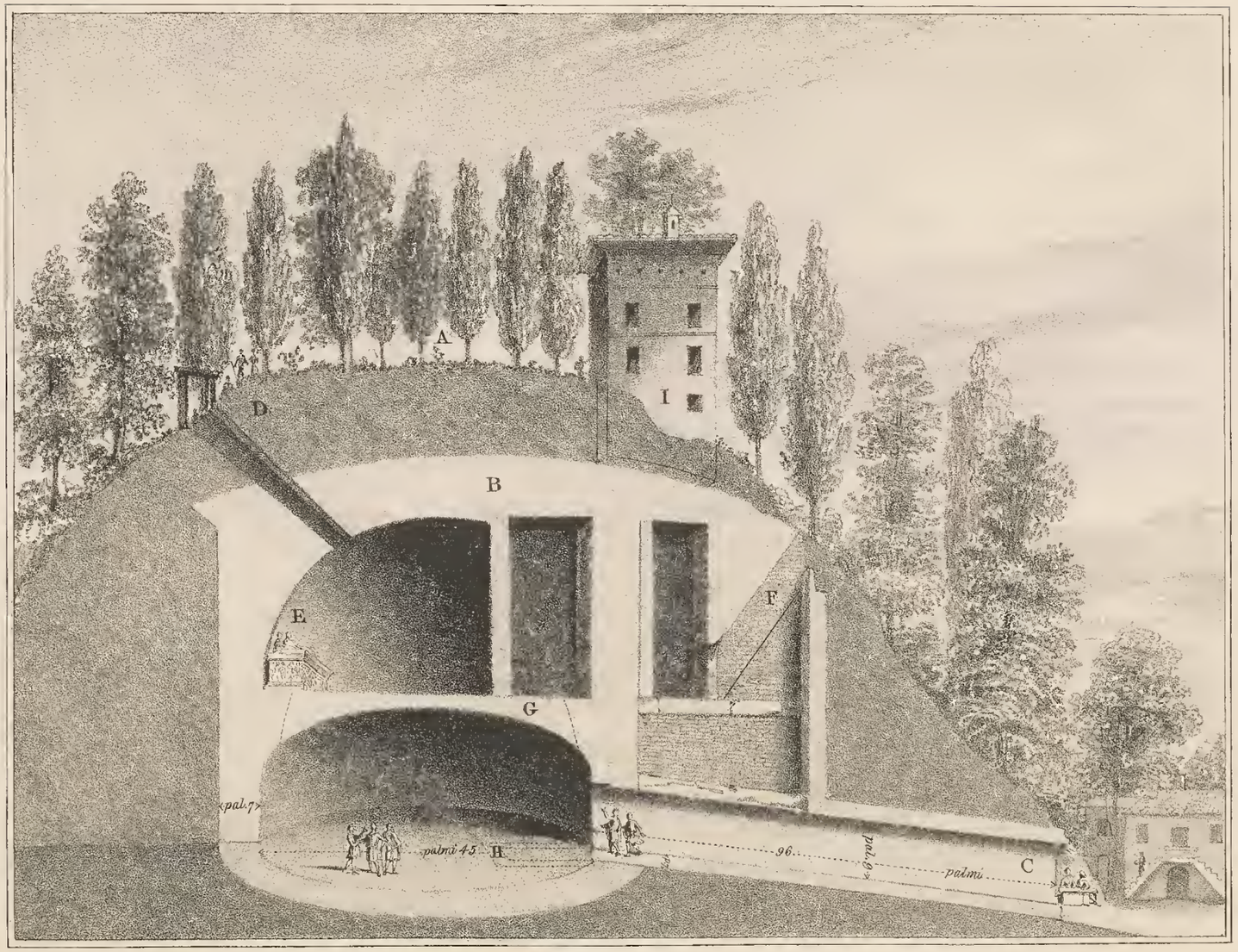
From Bartoli's — Antichi Sepolcri. — Roma, 1704.

A. A mound about three miles from Rome on the Frescati Road, known by the name of Monte del Grano.

B. The Sepulchre, usually called that of Alexander Severus and Julia Mammea.

C An entrance to the lower Chamber.

D An adit made from the upper part, through the Stonework, to the semi-arch, where the marble Sarcophagus was found.



E. The Sarcophagus.

F. Entrance to a small Chamber without any other access or inlet.

G. A room communicating with the Sepulchre.

H. Lines drawn to shew the length of ground occupied by the building.

I. A modern Casino erected on the top of the mound, and a plantation of Cypress trees.

It is presumed that, originally, a Temple was erected over this Sepulchre. — From the ruin and devastation occasioned by the incursion of Barbarians, and lapse of time, the materials may have in part been carried away, and the rest entirely decomposed and amalgamated with the hillock and adjacent Soil.

and my welfare. Following that counsel, I recommenced by taking up my original surmise; and, conceiving that the character of one of the male figures (called by some Pluto, by others Neptune) had a medical appearance similar to that of Esculapius or Hippocrates, on the coin of Cos, I resorted to the biographies of the ancient Greek and Roman physicians. When I came to that of Galen, the whole allegory blazed on me at once in unison with my favourite hypothesis—the sexes correct—and all the attributes, recording an event which occurred in the second century; from the excitement I exclaimed with all the ardour of Archimedes,

EUREKA! EUREKA!!

Upon following up the research in numerous books of authority, amongst which was P. S. Bartoli's work, entitled, Gli Antichi Sepolchre, Roma 1704, with engravings of the Sarcophagus which contained the Vase, (although much in error,) upon a critical examination the characters promptly confirmed me in the opinion I had formed of the subject on the vase. It has never yet, to my knowledge, been linked with it; indeed, many have repudiated that idea, stating they could find no affinity whatever. I trust to have proved to the contrary. I am now in possession of a fac-simile of the tomb itself,* obtained, by special favour and permission, from the Museum of the Capitol at Rome. It was found, according to old authorities, on excavating the Monte del Grano, about three miles from Rome, on the road to *Frescati*,†

* I acknowledge with much respect and gratitude the assistance afforded by the Dowager Baroness de Rothschild and her family, in procuring this unique copy of the sarcophagus, weighing 4 tons, obtained by much perseverance, and considered a particular favour. I was especially introduced by them to the Duke of Brecciano and the Messrs. Torlonia, without whose influence and urgent solicitations he has no hesitation in declaring he believes it could not have been obtained, as, the high authorities and savans of the Capitolian Museum being very tenacious of allowing fac-similes to be taken of the choicest works of ancient sculpture, permissions of this kind are seldom or with great difficulty obtained. However carefully it may have been cased for embarkation and transmission from Rome, on unpacking it was found considerably fractured and much injured; it is now skilfully restored and put together by Mr. D. Brucciani, the modeller, and so arranged and linked with slip steel ties in the interior as to take to pieces, removable at pleasure, and refix without much expense. An amusing fact may be related here respecting the sarcophagus, which occurred before several witnesses. Having been in anxious expectation of it some months previous, when I received notice of its arrival from the agents of Messrs. Torlonia, and the Royal Academy, (Messrs. I. and R. McCracken,) I made an appointment to meet them at the St. Katharine's Docks, where it was deposited. On the following day, during the interval, conversation on the subject naturally took place at my domicile, when I jocosely observed, after all the pains taken and expense incurred, it may not prove equal to our anticipations, following it up by repeating the common Latin sentence, "Parturiunt montes, nascitur ridiculus mus." On arriving with my son, I requested and obtained permission of the Custom officers present to have the largest case opened, which was no sooner effected than out jumped a mouse, which rapidly made its escape!

* *Frescati.*—A delightful village on the declivity of a hill about twelve miles from Rome; it receives its name from the coolness of the air and fresh verdure of the fields around. It is a bishop's see, and always possessed by one of the six eldest cardinals. It belonged to the Cardinal of York, as he was called, who was born at Rome in 1725, and died at that city in 1807, and was the last

formerly Tusculum, between the years 1623 and 1644, in the pontificate of *Barberini*, Urban 8th. This fine antiquity I

descendant of James II. The ancient city of Tusculum is supposed to have stood on the spot, or very near it, where Cato was born 232 B.C. and where Cicero enjoyed the pleasures of a country life.

"About three miles from Rome on this road, the Monte del Grano is seen covered with stones and earth, resembling a hillock; it was thus named, till, digging about the middle of the 16th century, it was discovered to be a sepulchral monument. From Virgil we learn, it has been an ancient custom in Latinum to erect sepulchres in the form of mounts."—(Lumisden's Ancient Rome, page 65.)

This mound may have been called del Grano originally from the grain in the hand of Faustina on the top of the tomb, deified as Ceres, and from her having distributed that staff of life in time of famine; or from lapse of ages may be a corruption of Monte del Galeno; these errors frequently appear in respect to places at Rome; for example, in Lumisden, we find "Piazza de' Termini is a corruption of the word Thermæ, formerly Diocletian's Baths.—Page 204.

"Monte Bagnanopoli or Magnanopoli is a corruption of the words Balnea Pauli."—Page 224.

"The bridge formerly called Pons Mammeus from Mammea, the mother of Alex. Severus, by whom it was repaired, is now called Mamonolo."—Page 402.

These are more glaring corruptions than Galeno to Grano.

Or, to suit modern ideas, the tomb might have served as a depôt for grain after the sarcophagus was removed; or, to go further back, grain of some sort might have been sown and reaped over it almost *ab origine*, hence the name Monte del Grano.

The vase remained in the Barbarini palace for more than a century, but was at length purchased by the late James Byres, Esq. the antiquary, who parted with it to Sir William Hamilton. It was said that the first of these transfers was occasioned by an ill run of cards in a Roman princess, the representative of the Barbarini family, who on that account was under the necessity of selling the finest antiquities. The circumstances became known to the Pope; his holiness forbade that any of them should be taken out of Rome; but the vase, by favour of its size, was nevertheless carried away. The late Mr. Pichler, the eminent

presume to be a tomb, or cenotaph, in honour of Galen, the physician, who was esteemed above all others while living, and was worshipped almost as a divinity after his decease. The characters sculptured thereon are of different periods, and most, if not the whole, his presumed patients. It is not clearly ascertained where Galen died; some state at Pergamus, his native country. Still his ashes might have been brought to Rome in this vase, and placed in the Sarcophagus. This gem of art is Esculapian or Galenical, all over; the form chaste, not very elegant, in comparison with many antique cinerary urns, but a simple sort of vessel for chymicals or galenicals, by which latter expression the great physician's fame is handed down to this period, as, till recently, was that of *Hippocrates.** Without the appendage of handles it would resemble a mere sparrow or water bottle; these additions, which give it a graceful appearance, are scaled as serpents, the usual attribute of physic. But the

engraver in gems, moulded this vase at Rome, before it came into the possession of Sir William Hamilton; this perfect mould was put by the late James Byres, Esq. into the hands of the late Mr. James Tassie, who with his known care and taste took off the desired number of casts in plaster of Paris prepared with gum. The model was afterwards broken by the order of Mr. Byres, whose property it was. The author has one in his possession, which is faithfully taken to the very cracks.

* Hippocras, a wine and spice so named from being strained through an inverted conical bag, called Hippocrates' sleeve.

great attraction and wonder of all is the very beautiful cameo sculpture around; recording allegorically, united with fact, fiction, and the usual flights of fancy allowed to poets, painters, and sculptors,—the works of whom would be very tame without such privilege, for it constitutes "the sublime and beautiful,"—"*An event, or cure, on which Galen valued himself most, the case of a noble lady who was said to be in a very dangerous state, whose ailment he discovered to be love, the object of which was an actor, or rope-dancer.*" Thus rivalling the discovery of the love of Antiochus for his mother-in-law Stratonice, which gave so much celebrity to *Erasistratus.**

This event might also enter the mind of the designer and sculptor, and might be made subservient to Galen's case, in honour of his abilities and the high estimation in which he was held. In the circlet of allegorical figures he is represented in a dignified attitude, contemplating the progress and effect of the remedy he has produced, in the introduction of Pylades (the actor or rope-dancer) descending from the portal or scena. Galen's visage, as a mask or face skin, is also filleted on the handles of the vase.

In this latter case, it is particularly characteristic of the science of surgery; the face skins of anatomy, the fillets or bandages for wounds and bleedings, and two pendant *Leeches*† to one of the faces, which almost appear to drop from the end of the beard, explain fully their meaning without further comment. These last, through age and by decomposition from time, as well as some other trifling parts, are scarcely visible; but the talented Josiah Wedgwood, who had the vase in his possession twelve months, has attested them in his publication on that subject (1790). By an engraving, also, have Cipriani and Bartolozzi (1786) in their splendid productions, many of which are now extant, and some in my possession.

These leeches are doubted as such by many, with fair grounds for argument, being supposed by them to be leaves

* Erasistratus, grandson of the philosopher Aristotle, a physician of great reputation among the ancients, supposed to have been born at Julis, in the island of Cea or Cos, now Zia, one of the Cyclades; he attained a high character in his profession in the 4th century B. C.; his fame acquired him the notice of Seleucus, King of Syria, at whose court he is said to have discovered, by feeling the pulse of his son Antiochus, that he was in love with his stepmother Stratonice; he found it so irregular on her entering the room during his illness, which baffled the skill of the other physicians. This was told to the father, who willingly gave Stratonice to his son that his immoderate love might not cause his death, and Erasistratus was rewarded by him with 100 talents for the cure.

† Leech, *Medicus Sanguisuga*—a skilful leech, a physician. At this present period, in distant parts of the country, farriers are called leeches, also cow-doctors; and not many years since the barber-surgeons. Even now we see a relic of their former profession in the striped bleeding pole, in suburban villages, at the doors of the knights of the comb and razor.

of the adjoining tree; on this point I crave a little indulgence to the phantasmagoria of my mind, in making out the novel thesis: these masks are very similar, as well as the head of the presumed figure of Galen, to the ancient gems, coins, and medals of Esculapius and Hippocrates; also of Priam, king of Troy, oftentimes called Pergamus, from its citadel. As a coincidence, it is to be remarked, Galen was a native of a city and country of that name, on the borders of the great river Caycus, in Asia Minor, where he was highly esteemed, and medals were struck in honour of him. In particular, one, on a treaty between the Ephesians and Pergamenians, in the reign of Commodus, which will be found faithfully engraved in this work, from an original cast procured from the Bibliothèque de Paris.

The figure underneath represents *Angerona*,* the secret divinity, who, according to popular belief, presided over the fate of Rome. She is represented as Harpocrates, the emblem of secresy and mystery, with the finger to the mouth, enjoining silence to those who might understand the meaning of the allegorical subjects round the vase, not to discover them, as the secrets of princes and noble personages were not to be divulged; the mystery appears to be well preserved from the many conflicting opinions given and published, and lost by the lapse of time, unless this novel elucidation is approved.

The sculptured figures on the vase and sarcophagus I conceive fine Grecian art, which at this period (the second century of the Christian era) remained still unimpaired, under the patronage of the emperors and the wealthy citizens of Rome; these figures appear to be imagined from the poetry of Homer. Herodotus relates that Hesiod and Homer were the first who introduced a theogony among the Grecians, who gave name to the gods, ascribed to them honours and arts, and gave particular descriptions of their persons; the genius of poetry and father of history created the divinities of Greece; sculptors and painters only embodied their ideas —the fine arts have lighted their torch at the altar of Homer. Flaxman in his lectures on sculpture (page 122) also observes, "Homer supplied subjects for the painter and sculptor, who imbibed electric sparks of his poetic fire; his descriptions fixed the persons and attributes of gods and heroes."

Some of the characters on the sarcophagus are likenesses of those intended to be represented, as proved by compari-

* Angerona.—"Nam propterea ipsi Romani et deum, in cujus tutela urbs Roma est, ut ipsius urbis Latinum nomen, ignotum esse voluerunt—sunt qui Angeronam, quæ digito ad os admoto silentium denuntiat."—Macrobius,[a] i. 3.

[a] Macrobius, a Latin writer, who died A.D. 415.

son with statues, busts, coins, and medals of the period, as well as the attendant attributes and costume, forming a chain of allegory with the vase, mixed up with much matter of fact that has been handed down to us from well authenticated ancient historians, in which Galen, the great physician of the era, formed the most prominent part in the events recorded.

The principal, or front group, represents many patients, most well authenticated, as having been restored from illness by Galen at different periods. In the centre of the greatest altitude of the whole is the Princess Faustina, wife of Marcus Aurelius, with her hand on the shoulder of a gladiator, whose fine attitude and characteristic appearance reminds us of Achilles. The next figure in front, a small female, presumed to be Lucilla, or Fadilla, his daughter. The different braiding of the hair fully warrants, as is well known to antiquaries, the designations of mother and daughter. She is looking very earnestly, which is reciprocal, on an athletic character, with a horse in one hand and a pole in the other; this is supposed to be Pylades, the actor or rope-dancer. This lady, the most prominent figure, is twice represented on the vase.

On the top, or lid of the tomb, are Marcus Aurelius and the Princess Faustina reposing on a mattress, emblematical of their high dignity. Their size is heroic. Faustina is represented as the goddess Ceres, with wheat-ears in her right hand, and her hair braided like them, typical of her deification by the emperor; as a goddess she occupies the most eminent station on the right of her husband, and on the centre of the sarcophagus; her figure and face, with a most prominent aquiline Roman nose, bear a strong resemblance to the coin struck after her decease, also the attributes to her apotheosis on the armour of the emperor's statue in the Vatican, of which a drawing is obtained and engraved.

Antoninus Philosophus is sculptured with a very fine, but grave, countenance, as if taken, also, after his decease. He has the book of his meditations in one of his hands, resting upon a cushion. It does not seem easy to account how these two prominent figures could ever have been taken for Alexander Severus and Julia Mammea, from whom the tomb has always been designated by their names.

It is curious to observe the mode resorted to in exhibiting Galen as an anatomist of animals, by the display of several on the border of the mattress. These may also refer to the sports of the time. This physician is represented in two places seated on the flayed skin of an animal, as an emblem of his profession. But the doubts of many historians, of his being allowed human subjects for dissection, vanish on examining the sculptured figures on the hind part of the sarcophagus, which beautifully, delicately, and with much

tenderness of feeling, by an epic type of Homer, he was—but a rare favour!

Galen I presume to be represented there in the character of Priam, King of Troy, kneeling to Achilles, entreating for the dead body of Hector, which was obtained. The present of a mass of plate, armour, and other valuables in his train, denote figuratively the value of the science of anatomy.

Galen, who was the son of an architect and mathematician, was learned in most sciences, attained by great study and much travelling, skilfully exemplified by the introduction of natives from three quarters of the globe—then only known. From hence is it unreasonable to suppose he had the knowledge of and superintendence of part of the design, as well as execution, of the sculpture on this admirable vase and cenotaph, to transmit his fame and memory to posterity, by the united talent and skill of his admirers? All authorities extant, and which are numerous, record he was remarkable for extreme vanity. The work in question may have been prosecuted on the supposition of being in honour of Marcus Aurelius, his family, and court, which would appear very plausible from so many high characters of the period being introduced. The hitherto received opinion, that it was an emperor's tomb, is in a considerable degree supported by this supposition; and further, by the imperial figures being so bold and conspicuously personified. It is to be observed, the back sculpture bears chisel marks, and there is no frieze at the top, as with the other compartments. The relievos are very basso, compared with the rest, which is remarkably alto. From hence, many conclude, from death or some unknown cause, it never was completed; the design is equal to the rest, has been much copied, and forms (in part) the subject of many fine gems.

I have been favoured by a friend, (Mr. Abraham Kirkman, barrister-at-law,) a thorough antiquary, with a scarce publication on the vase, by the late talented Josiah Wedgwood, F.R.S. and F.S.A., A. D. 1790, which gem (as already remarked), he was, by favour, in possession of twelve months. This book relates the opinions of most literati and savans who wrote upon the subject. Cheerfully admitting these manifest extraordinary talent and ingenuity, (but, in my humble conception, too visionary and mysterious,) I republish this book separately, that their conjectures may be compared with mine, accompanied with notes of my own contrary ideas to a few of their most favourite. Also concise biographies of Galen and other characters in the chain of evidence, with numerous references to the authorities I have resorted to, in furtherance of my elucidation. It was my intention to submit these, on maturity, to the Society of

Antiquaries, which I have the honour (much appreciated) to have been a member of upwards of twenty-five years.

On the 31st March, 1841, in a letter addressed to Sir Henry Ellis, I presented a communication on the subject to this learned Society; which I must confess was very crude, having paid too much attention to Bartoli's and other opinions published respecting the sarcophagus (as to the vase, I never entertained the least concurrence with others). This caused me to deviate again from the natural path I was pursuing; and errors occurred, which I afterwards discovered. Abandoning all other theories, I persevered in my own. Aware my isolated position would require expensive illustrations, I could not expect from the learned Society—particularly as there did not appear from them much accordance with my novel ideas. Remaining in abeyance, it was a considerable time before I could make up my mind to commit myself to a public ordeal, although urged by many acknowledged scientific friends, and high patronage,* who examined and approved of my manuscript and explanations. Sincerely conscious of my incompetency to such a task, I still hope diligence and ardour may compensate in some degree for deficiency of powers; I have to regret it has not fallen into abler hands.

It has been communicated to me, and rather officially, that in publishing I shall disturb a nest of hornets! is not an idea from my own thoughts, that I am in hope it will attract a swarm of industrious bees from Hybla or Helicon, refreshed

by the Hypocrene, who will kindly lead me out of any errors I may have fallen into. I must here beg to acknowledge kind offers of assistance from many literati whose works are much approved, and which by the advice of private friends I respectfully declined, as they wished me to relate in my own words without control, which it might be subject to in assisting talent.

It is requested the reader will bear in mind, that what is advanced is not presumed on as an ipse dixit, but as plain

* Particularly by the learned Dr. Farre of Charter-house Square, the Dowager Baroness Rothschild, Baroness Lionel, and her brother Baron Charles de Rothschild, from Rome, both of whom are highly classical.

straight-forward opinions given by a character not professional, and being now committed to the press, becomes the property of the public—a bone of contention for any one—a nut to crack or criticise—a subject and work of art introducing many facts intended to be concealed at the time it was designed and executed, and which fiction, allegory, and acknowledged mystery, has rendered a laborious and difficult task to investigate, unravel, and analyse, especially having been under the ordeal, and written upon by so many of various opinions, all of them totally differing from the new commentator's. The work, no doubt, will be subject to much scepticism and criticism, the usual fate of most novel ideas. In expectation of meeting with such, I have endeavoured to render the solutions as simple as possible, accompanying the illustrations with an explanation of most of the prominent sculpture and characters. The exceptions will afford amusement to the scholar, with his professional mind, to divine; these have afforded much ideal entertainment to my sensitiveness, but not sufficiently mature to promulgate. It will be very easy for those who differ in opinion to set any part to the congeniality of theirs, from the facilities now offered of entering a new path of investigation. It may be thought irrelative material has been introduced in this work; but it should be recollected, that it is compiled for the amusement of the many —some of whom may not be versed in antiquarian classical knowledge. A link to the chain, however slight the evidence, may induce them to make research into a subject allowed by all classes who have ever seen or heard of it to be most interesting.

In conclusion, such as it is, I submit my work to the ordeal of an indulgent public, with much humility and respect; hoping the undertaking will not be deemed presumptuous or anacceptable to archæologians and amateurs of vertù, if considered only as ideas that have escaped their forensic minds—emanating from the phantasmagoria of my own, on a long-studied and favourite subject, taken up at different times, as a rest from the turmoil and panorama of life.

The selection, drawing, and graphics, have proved an arduous task to superintend—trying the patience of many worthy characters; which claim indulgence for any imperfections that necessarily attend most works of art. It is one more of labour than genius. I do not aspire to obtain reputation from the publishing of it, and trust I shall not lose any, at all events. If it proves neither profitable, nor has a favourable reception, I may console myself on having afforded some encouragement to the various departments it has employed, and shall not repent the heavy outlay incurred.

However unwise I may be thought by some in the undertaking, as an unprofessional individual, in an advanced stage of life, with a numerous family, in this conflicting era,—under such sensations, I beg they will bear in mind that it is to be hoped the expenses incurred have percolated into channels more discreet, and induce others more competent to resume the mysterious subject, by a further investigation —which as this—if successful, or the contrary, revolves eventually

PRO BONO PUBLICO.

THOMAS WINDUS.

Stamford Hill, 1845.

HOMER,

The most eminent of the Greek poets extant, has been called the father of poetry, and had the most sublime and universal genius the world has ever experienced. According to the Arundelian marbles, he flourished in the 10th century B. C. about the time of King David and King Solomon, and 200 years after the reputed destruction of Troy, as near as we can trace, the time of the prophets Eli and Samuel, and the warfare of the Philistines against the Hebrews. We have every reason to believe the characters given us by Homer are principally fictitious, united in some degree with truth, derived from attributive fame, attached to numerous individualswho existed at different periods, blending their actions to an unity, in support of his theories—like the bee extracting honey—to build up sublime ideas emanating in vivid flashes like electric sparks from his creative mind, replete with information obtained from his extensive travels in Egypt,

Greece, and most of the then known regions of the earth. He appears to have been an inscrutable instrument to accomplish by his consummate descriptions in poetry a Polar star for the fine arts. Although many doubt Homer was of Grecian origin (for his life is still involved in inexplicable mystery) seven illustrious cities in Greece disputed the honour of having given him birth: viz.—Smyrna, Chios, Colophon, Salamis, Rhodes, Argos, Athænæ.

Homer, according to Aristotle, had found out living words—his metaphors are bold and daring—an arrow is impatient to be on the wing—a sword thirsts to drink of the blood of an enemy. Alexander was so fond of him, that he always carried a copy of his Iliad with him in a superb casket from the spoils of Darius, and generally placed his compositions under his pillow, with his sword. Herodotus* states that Hesiod and Homer were the first who introduced a theogony among the Grecians, the first who gave names to the gods, ascribed to them honours and arts, and gave particular descriptions of their persons; the genius of poetry, father of history, created the divinities of Greece—sculptors and painters only embodied their ideas—the fine arts have lighted their torch at the altar

* Father of History, born 484 B. C. In his 39th year he publicly repeated, at the Olympic games, the histories he had composed. (Lempriere, Encyclo. Class.)

of Homer: Phidias, the celebrated sculptor of the Elgin marbles, formed his chef d'œuvre, the Olympian Jupiter, from the Iliad. Flaxman, our eminent sculptor, observes, lecture 2nd. p. 60—"Homer supplied subjects for the painter and sculptor, who imbibed electric sparks of his poetic fire; his descriptions fixed the persons and attributes of gods and heroes." Many classical scholars, amateurs of the fine arts, conceive that the sublime descriptive poetry of Homer suggested all graceful architecture, as well, that has been handed down to us from excavations and other discoveries of fine art, the beauty of which, and skill displayed, will never cease to be admired to the end of time, previous to which it was comparatively barbarous. Although in India, Egypt, Arabia, and other remote ancient populous parts of the world, much of the massive, colossal, and grand architecture and sculpture have been found in rocks, mountains, and caves, which strike with wonder, the arts of other nations are supposed to be only spoils of those of the Egyptians; in short, the pericarpiæ, or seed-vessels of plants, seem to have furnished patterns; leaves, and flowers, the ornaments of vases; the modern teapot form, the large oil jar, the china vase, the common pitcher, the water ewer, the ale and wine glasses, the flower glasses, the drinking goblet and bowl, are to be found in Denon, who justly relates—"Les vases Etrusques,

ou pour mieux dire, les vases Grecques, trouvés en Italie, ne sont autres choses que des vases Egyptiens." But these by the way are again Oriental and Chinese.

Dagley, in his introduction (p. 18) to a small but clever illustrated publication on choice Gems, observes—" the improvements of the Greeks in sculpture arose from their consummate knowledge and imitation of nature, eventually from a finer taste, in which Homer was their master, and nature their standard. Grecian art first made the marble tender, and the stone susceptible — it breathed life into a statue, and touched with motion the group contained in a ring."

The learned Jacob Bryant, in his Analysis of Ancient Mythology, (vol. 2, p. 121), relates—" Homer, who has constructed the noblest poem that ever was framed, has presented us with something of truth, although we receive it sadly mixed with fable; it is composed of the strangest materials—abounding with allegory and mysterious descriptions. He often introduces ideal personages, the notions of which he observed from the edifices, hills, and fountains, and from whatever savoured of wonder and antiquity. He appears sometimes to blend together two different characters of the same thing—a borrowed one and a real; so as to make the true history, if there should be any truth at bottom, the more extraordinary and entertaining." This very learned and deep investigating author even doubted the existence of Troy.

If there *ever was* such an event as a Trojan war, it must have been on a small scale, or we should have had some record of it in the sacred ritual; as, according to the version, upwards of one hundred thousand Greeks were engaged in the siege of Troy!

It is probable many extravagances of the ancients were founded on truth; but they were so fond of hyperbole, allegory, and metaphor, which has so confused their relations, that it is difficult, if not in many cases wholly impossible, to discover what is the fact. Truth is oftentimes obscured in learning; as time rolls on to the future it will find history terribly mutilated by the talent of that great individual Sir Walter Scott, and others; and, as now, we must refer back to the old chroniclers, Holinshed, Froissart, Monstrelet, &c. &c. to obtain it.*

In his extensive travels, as before mentioned, Homer must

* Poetry in its paintings disguises the events of history, as it does the operations of nature. The poets, masters of our hearts, and slaves of their own imagination, have brought on the stage the principal heroes of antiquity; and from a few facts which have escaped the destruction of Time have portrayed characters which they vary or contrast at pleasure.—Plato in Min. vol. 2d. p. 320. Hence it is not unreasonable to conjecture much fiction is introduced, which as time rolls on are believed to be facts.

have heard something of the Jewish and other warfare, which was very sanguinary, and in which contests many celebrated mighty men were engaged with powerful weapons and innumerable war chariots, a mode of fighting at that period and long since (Boadicea for instance) much resorted to, and which mode is introduced in the Iliad for the great chiefs, just as we find it described in Holy Writ. To assist the idea of his having made some use of this knowledge as subservient to his theories, it is possible Sampson and Goliah may have suggested the character of Ajax—cum multis aliis.

In the First Book of Samuel, chap. 26, v. 7—B. C. about 1000—may be read as follows—"So David and Abishai came to the people by night: and behold Saul lay sleeping within the trench, and his spear struck in the ground at his bolster: but Abner and the people lay round about him." It may be observed we have several representations in Homer of the chiefs sleeping, surrounded by their captains and soldiers, with their spears struck in the ground.

If there was no such place as Troy or the siege, which rests entirely on his authority, it redounds still greater credit to the imagery and fertility of the great poet's splendid mind, well worthy of the anedema or fillet accorded him by sculptors—

"Palmam qui meruit ferat—"

Asinius Pollio, according to Pliny, 35. 8, invented the portraits of Homer.

It is presumed the origin of the supposed existence of mermaids and mermen arose from the appearance to superstitious early mariners (who visited the regions of the North Seas) of the Greenlanders and Esquimaux in their skin canoes, called Kaiaks, so light as to be carried from place to place by a mere child! This boat is covered on the top, having a round hole in the middle, into which the Greenlander slips with his feet, which preponderating weight sinks the fore part beneath the waves, consequently raising the hind, which renders it particularly prominent; this is oftentimes carved rudely like the tail of a fish, and otherwise. When the boatman is seated, the rim of the hole reaches just above his hips, and he tucks his coat in between the boat and himself so tight, that the water cannot penetrate, and the man and his boat appear one.

A few of these dresses are transparent, resembling broad ribands of white oilskin, and formed of the seal's entrails; his pautik or oar (for he has but one) is round in the middle, and at each end about twelve inches broad and of an oval form. This he holds in the centre with both hands, and strikes the water each side very quickly, and as regularly as if beating time. Thus equipped he goes out to fish, and, if expedition requires it, can row twenty or twenty-four leagues a day. In these kaiaks they fear no storms, can mount the boisterous billows like a piece of cork, and should a wave break over them are unconcerned; for they, by way of exercise, overturn themselves in the water, insomuch that their heads hang perpendicularly down; in such position, with a swing and stroke of their paddle, they set their boat to rights again in an instant. To further and complete the fable and simile, we may suppose the paddle, end upwards, in rapid motion, with the dripping water glittering in the sun, was taken at a distance for a looking-glass, and the long dark straggling hair of the man or woman, apparently half a fish, by the action of his arms, as if he or she was combing it*.

In Joseph Acerbi's Travels through Sweden, Norway, Finland, and Lapland, he makes mention (page 307) of one Eric Windus, a king of Sweden, who could change the wind with a turn of his hat; and of Siward, another Swedish monarch, who had seven sons, all equally skilful in the arts of magic. There is scarcely a person who has not heard of Lapland witches; these royal personages were sea-kings *(Sæ-Kong, Koning or King)*, in fact, robbers, pirates, and corsairs, as incapable of living out of the water as a fish; they could govern a vessel as a good horseman manages his horse! Kong Eric's changing the wind by a turn of his hat simply implies, when investigated, the turn of the *sail* of his ship metamorphosed by old bigoted chronicles.

The sea-kings whose names we find attached to the great invasion of England, A.D. 865, were Regnar, Lodbrog and his three sons, Hubbo, Ingrar, and Alfden.

Burton, on the Anatomy of the Diseases of the Mind, remarks that Indian priests, *Lapland witches*, and magicians, to deliver their oracles, threw themselves into an ecstacy of mind by taking henbane, nightshade, wine, &c. as Olaus Magnus writeth, 1—3, cap. 18, "extasi omnia prædicere."

Dædalus of Athens, the hive of literature and the arts, flourished about the presumed time of the Trojan War, and according to narrators and poets was the most ingenious artist of the age; his flight from Crete with wings is easily

* In Thierry's History of the Norman Conquest, he remarks as follows—"Oars, as they cut the glittering waters, appear to flash like meteors."

explained by observing he was the inventor of sails to ships, which at that period might pass for wings. Icarus, his son, not so skilful in the management, perished in the trial; hence the fable. He also made statues which moved of themselves, and seemed endowed with life. The power of steam, from its very nature, must have been known, even by the antediluvians, but not its application. Earthquakes, volcanoes, and undescribable convulsions are caused by this suppressed gigantic expansive vapour which bursts out and displays its power occasionally in terrific and splendid phenomena.*

In the month of July, 1831, an island was thrown up by a volcanic eruption in the Mediterranean, which was visited and examined by Captain Senhouse, and named after Sir James Graham. That island is now no more; the vapour that raised it having spent its force, not a vestige is remaining, and the ocean has resumed its empire.

Archimedes, the famed geometrician of Syracuse, who flourished in the second century B.C., is supposed on very reasonable grounds to have known and made use of this power. In the year 1669 a model of a steam engine was presented to the Royal Society, before Sir Isaac Newton the president, by a Mr. Savery, which is described in the Philosophical Transactions, vol. xxi. page 228, and probably the first brought into practical use. Monsieur Aubrey de la Mottraye in his Travels, translated into English and published 1732, mentions one of considerable power, and gives an engraving of it. This engine was erected on the banks of the Thames to supply London with water through pipes, which distributed it in a commodious manner into all the kitchens and brew-houses. He closes his short account by observing, "thus resembling the functions of the arteries and veins of a human body through which the blood circulates." This engine was erected about 1712, and we have every reason to believe the first publicly made use of. The late Signor Naldi, primo buffo of the Opera House, not many years since, lost his life in Paris from incautiously placing one of his fingers on the vent or safety valve of a small cooking apparatus. As he was explaining to a friend breakfasting with him its use and management, the vessel exploded, the shattered fragments flew in all directions, part of which struck him on the head. His death was instantaneous.

As late as the reign of James the First, who wrote on demonology, witchcraft was believed to exist. We read accounts of potlids flying up chimneys and coming down again, with various other effects of steam. The witnesses, not aware

* In classic fable the struggles of imprisoned Typhæus were once adduced in explanation of the volcanic eruptions which spread consternation through the fair Campania.

of the cause, attributed it to wizards, on which supposition many poor wretches, particularly in Lancashire, suffered an ordeal by water and otherwise, and many perished from the infliction.

By the following extract from the Odyssey of Homer,* it would not be very unreasonable to suppose the divine poet predicted

STEAM NAVIGATION.

Say from what city, from what regions tost,
And what inhabitants those regions boast?
So shall thou instant reach those realms assign'd,
In wondrous ships self-moved, instinct with mind.
No helm secures their course, no pilot guides,
Like man, intelligent, they plough the tides,
Conscious of every coast and every bay
That lies beneath the sun's all-seeing ray;
Tho' clouds and darkness veil th' encumber'd sky,
Fearless thro' darkness and thro' clouds they fly;
Tho' tempests rage, tho' rolls the swelling main,
The seas may roll, the tempests rage in vain;
E'en the stern God that o'er the waves presides,
Safe as they pass and safe repass the tides,
With fury burns, while careless they convey
Promiscuous every guest to every bay.
These ears have heard my royal sire disclose
A dreadful story, big with future woes:
How Neptune raged, and how by his command,
Firm rooted on the surge, a ship should stand,

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* This idea was suggested by a youth of 15, a tolerable Greek scholar, and practically acquainted with navigation and steam power. He also observed, on his first going through the Tunnel under the Thames, the wonderful work of Sir Isambard Brunel, the celebrated engineer, that it was not the first of the kind made under the bed of a river, as history recorded: Semiramis, Queen of Babylon, constructed a similar one under the Euphrates, to go from one palace to another on the contrary side. A curious coincidence occurred soon after this observation on his arrival at Bombay, on his appointment by Sir Robert Oliver to the Semiramis, a steam frigate of some importance. The following providential escape of this youth when about 13 years of age is also worthy of notice. In 1832 he was on a short visit to his sister at Sidmouth, Devon, and had seated himself one morning, the 4th of August, on the high peak cliff, viewing the sea and shipping; on rising to come away, his foot slipped, and he fell over to the depth of 300 feet, rolling and bounding from crag to crag, some of which were several yards asunder. After recovering from the stupor he experienced, he knew not how long, he found himself coiled up on a projecting substance, 40 feet perpendicular below it, and 300 feet from the shingles; he rose on his feet, and coolly drew out a small telescope from his jacket pocket, and, after waiting about half an hour in this position, he reconnoitered and hailed a boy, whom he requested to go and inform his friends of his perilous situation. On their arrival, it was some little time before he was discovered—he was laughing and looking at them through his glass with the greatest *sang froid*. Now the difficulty arose as to his deliverance, which was at last effected by a carpenter and some sailors, who procured tackle, and one was let down and fastened ropes about him, by which he was drawn up in high spirits, water and mud streaming from him, and the crown of his hat crushed; it is to be further noticed the cliff was so rugged as to wear the ropes half through in the operation; the only injury the youth sustained was a few bruises, and a stiffness of the joints for some days. He expressed no concern with the exception of the deterioration of his hat and clothes. This rescue took place in the presence of upwards of 100 persons, who had collected together on hearing of the accident, among whom was an elder brother and the narrator.

A monument of wrath; how mound on mound
Should bury these proud tow'rs beneath the ground.
But this the gods may frustrate or fulfil
As suits the purpose of Eternal will.*

POPE—Book 8, lines 601 to 624.

In 1665, when our great philosopher Newton retired to his own estate in the country, on account of the plague, he formed the idea of his system of gravitation in consequence of the falling of apples from a tree under which he was sitting in contemplation; this trivial circumstance produced the theory of the universe, and the most sublime discoveries.†

* How similar to Homer is the following translation of a Persian poem written at Bombay about the year 1830, on the occasion of the Governor General Sir John Malcolm, embarking in the steamer, Enterprise, for Surat.

The jarring elements unite to urge
The buoyant vessel through the boiling surge;
'Gainst adverse winds she holds her steady way,
Nor calms retard, nor tides her course delay;
The skill of feeble man triumphant braves
The powers of air, and lords it o'er the waves.
But whence that skill? let thankful praise be given,
Where it alone is due—the highest Heaven!
Which gave the sense, which taught us to aspire,
To rule the deep by water and by fire;
And Nature's laws contracting to a span,
Placed power gigantic in the hands of man.

† Sublime discoveries! Pythagoras, the great Samian philosopher, who is supposed to have died at Melapontum, about 497 B.C., inculcated a system of the universe, in which he placed the sun in the centre, and all the planets moving in elliptical orbits round it, which was deemed chimerical and improbable, till the deep inquiries and the philosophy of the 17th century, proved it by the most accurate calculations to be true and incontestable.

Homer may have derived the foundation of the structure of his epic poem, the abduction of Helen of Sparta from her husband Menelaus by Paris, from that of Bathsheba, the wife of Uriah the Hittite, by King David; a simple idea suited to his theme, sometimes works wonders in a great creative poetic mind.

Parvæ scintillæ magna conflagrant.

Comparatively speaking, what mystery is attached, and how little is authenticated, of two of the most illustrious characters that ever existed—Homer, and our enthusiastically-admired Shakespeare, child of nature and master of the human passions, the emanation from whose minds will continually furnish material for science and art as ages roll on. The former divine poet, and store-house of classic lore, whose country and birth is so little known, as before observed, the web which encircles his history might possibly be cleared in these searching, enlightened times, if the Alexandrian library collected by the pride or learning of the Ptolemies, was in existence. Unfortunately this valuable repository of learning was burnt by the orders of Caliph Omar, A.D. 642, and it is

said that during six months the numerous volumes supplied fuel for 4,000 baths.

Homer's memory was consecrated by Ptolemy Philopater, who erected a magnificent temple in honour of him, within which was placed a statue of the poet, beautifully surrounded with a representation of the seven cities which contended for his birth. It is pretty evident Homer was a Grecian, and not improbable, as a metaphor created from his splendid mind, a lever to raise an immortal structure to eulogise the valour and glory of his compatriots, much increased by the praise he bestows on the character and bravery of the Trojans, their opponents; Hector in particular, whom he pre-eminently distinguishes. In relation to our splendid Shakespeare, the great dramatist who put life into the dead forms of history, darling of the muses, and supreme favourite of literature, it is possible, and not at all improbable, one day or other, from unexplored stores, whole columns of his writings may be discovered for examination in addition to the three or four autographs now only known, and which are so cramped as to be scarcely legible. We live in hope of such a treat—nous esperons le meilleur—although it is natural to suppose, as in the afore-mentioned instance, much has been lost by the destructive element which committed such ravages in the metropolis, A.D. 1666.

GALEN.

TREATY BETWEEN THE PERGAMENEANS AND EPHESIANS. A MEDAL STRUCK IN HONOUR OF GALEN THE PHYSICIAN, AND THE EMPEROR COMMODUS AS HERCULES. [From an impression of the original procured from the Bibliothèque de Paris, by Charles Roach Smith, Esq. F.S.A.]

Près d'un *autel* allumé on voit *Hercule*, qui tient une *lance* dans sa main gauche, sa *peau de lion* sur le bras droit, et dans sa main l'image de Diane d'Ephèse ; en face de lui est Galien, qui tient l'image *d'Æsculape :* on lit autour (sous le preteur Publius Æpicus, la communauté et la réunion des Pergaméniens et des Ephèsians.)—Venuti, Mus. Albon. i. 44, extracted from A. L. Millin.

GALEN (Claudius), after Hippocrates, prince of the Greek physicians, was a native of Pergamus in the Lesser Asia, where he was born about A.D. 131, in the reign of the emperor Adrian. His father, whose name was Nicon, was an able architect, and spared neither trouble nor expense in the education of his son. Galen studied with success all the philosophy of his time, but finally applied himself to medicine as his profession. Statiro and Pelops, two eminent physicians of his time, were his chief preceptors in that science. But his application to the works of Hippocrates contributed more than any other instruction to the eminence he attained.

Having exhausted all the sources of literature that could be found at home, he resolved to travel, in order to improve himself among the most able physicians in all parts ; intending, at the same time, to take every opportunity which his travels would give him of inspecting on the spot the plants and drugs of the several countries through which he passed. With this view he first went to Alexandria, where he continued some years, induced by the flourishing state of the arts and sciences in that city. From thence he passed into Cilicia, and travelling through Palestine visited the Isles of Crete, Cyprus, and other places. Among the rest he made two voyages to Lemnos, on purpose to view and examine

the Lemnian earth, which was spoken of at that time as a considerable medicine. With the same spirit he went into the lower Tyria to get a thorough insight into the true nature of the Opobalsamum or Balm of Gilead. Having completed his design he returned home by the way of Alexandria.

He was now only twenty-eight years of age, and had made some considerable advances towards improving his art. He had acquired a particular skill in the wounds of the nerves, and was possessed of a method of treating them never known before; for Galen, as well as all other ancient physicians, united surgery to medicine.

The pontiff of Pergamus gave him an opportunity of trying his new method upon the gladiators, and he was so successful that not a single man perished by any wounds of this kind. He had been four years at Pergamus exercising his faculty with unrivalled fame, when, being made uneasy by some seditious disturbances, he quitted his country and went to Rome, resolving to settle in that capital. But his views were disappointed. The physicians there, sensible of the danger of such a competitor, found means by degrees so completely to undermine him, that he was obliged after a few years to leave the city. He had, however, in that time made several acquaintances, both of considerable rank and the first character for learning. Among others with Eudemus, a Peripatetic philosopher of great repute. This person he cured of a fever, which from a quartan had degenerated into a triple quartan, by the ill-judged application of the theriacum;* and, what is somewhat remarkable, Galen cured the malady with the same medicine that had caused it, and even predicted when the fits would first cease to return, and in what time the patient would entirely recover.

Indeed, so great was his skill and sagacity in these fevers, that, if we may believe his own words, he was able to predict from the first visit, or from the first attack, what species of a fever would appear, a tertian, quartan, or quotidian. He was also greatly esteemed by Sergius Paulus, prætor of Rome; as also by Barbarus, uncle to the emperor Lucius; by Severus, then consul, and afterwards emperor; and, lastly, by Boethus, a person of consular dignity, in whose presence he had an opportunity of making dissections, and of shewing, particularly, the organs of respiration and the voice.

* Theriacum, a medicine made up of many ingredients—opium, cinnamon, &c.; it is also an expression for treacle. This curing a disease with the same medicine that caused it, reminds us of the novel practice of *Homeopathy;* also the following, from Homer:—Telephas, son-in-law of Priam, King of Troy, was severely wounded with a spear by Achilles, which was considered mortal, but eventually cured by the hero who inflicted it, by the rust scraped from the point of the spear applied to the sore, which gave immediate relief.

His reputation was likewise much increased by the success he had in recovering the wife of Boethus, who on that occasion presented him with four hundred pieces of gold. *But that on which he valued himself most, was the case of a lady who was said to be in a very dangerous condition, whose disorder he discovered to be love, the object of which was a rope-dancer, thus rivalling the discovery of the love of Antiochus for Stratonice, which had given so much celebrity to Erasistratus.**

After a residence of four or five years at Rome he returned to Pergamus. But he had not been there long when the emperors Marcus Aurelius and Lucius Verus, who had heard of his fame, sent for him to Aquileia, where they then resided. He had no sooner arrived in this city, than the plague, which had shewn itself a little before, broke out with fresh and greater fury, so that the emperors were obliged to remove, attended by a very small retinue. Lucius died on the road, but his corpse was carried to Rome; and Galen found means, though not without much trouble, to follow soon after. He had not been long returned, when Marcus acquainted him with his intention to take him in his train to Germany; but Galen excused himself, alleging that Esculapius, for whom he had a particular devotion ever since the God cured him of a mortal imposthume, had advertised him in a dream never to leave Rome again.

The emperor yielded to his solicitations; he continued in the city; and it was during the absence of Marcus that he composed his celebrated treatise "De usu partium," and some others.

All this while the faculty persecuted him continually, insomuch that he was apprehensive of some design against his life. Under this suspicion, he retired very often to a country-house, where Commodus the emperor's son resided. That prince was then under the tuition of Pitholaus, to whom

* Erasistratus, grandson of the philosopher Aristotle, a physician of great reputation among the ancients, is supposed to have been born at Julis, in the island of Cea, Ceos, Coos, or Cos, now Zia, one of the Cyclades, and died 257 B.C. He was the most distinguished pupil of Chrysippus, the Cnidian physician, and had attained a high character in his profession in the fourth century, B.C. His fame acquired him the notice and esteem of Seleucus Nicanor, King of Syria, at whose court he is said to have discovered, by feeling the pulse of Antiochus Soter, that he was in love with his mother-in-law, Stratonice. He may be considered as the father of anatomical science in conjunction with Herophilus. It seems to be clearly established that before the time of these physicians no one had dared to dissect human bodies.—Vide Chalmers's Biog. Antiochus, the son of Seleucus, fell into a lingering disease, which none of his father's physicians could cure for some time, till it was discovered by Erasistratus that his pulse was more irregular than usual when Stratonice, his step-mother, entered his room, and that love for her was the cause of his illness. This was told to the father, who willingly gave Stratonice to his son, that his immoderate love might not cause his death, and the physician was rewarded by him with a hundred talents for the cure.—Lempriere, Ency. Class.

the emperor had given orders if his son should be taken ill to *send for Galen.*

This order gave him an opportunity of attending the prince in a fever, which appeared very violent on the first access. He had the good fortune to remove the disease, and the following eulogium was made by Faustina the princess: "Galen," says she, "shews his skill by the effects of it, while other physicians give us nothing but words." He also cured Sextus, another son of Marcus Aurelius, and predicted his success against the opinion of all his colleagues. Thus he raised his fame above the reach of envy; and he continued not only to preserve but increase it. After the emperor returned from his German expedition, he was suddenly seized with a violent illness, which, contrary to the opinions of the other physicians, Galen was successful in the cure of, by remedies of his own; so that in the issue Marcus said to Pitholaus, his son's governor, "We have but one physician. Galen is the only valuable man of the faculty."

Thus distinguished above his contemporaries, did this prince of physicians continue to practise at Rome, the capital of the world, till his death, which happened A.D. 201, in his 70th year.

He was a man endowed with excellent parts, and, having the advantage of the best education, became not only an eminent physician, but also a great philosopher, and was particularly happy in a facility of expression and an unaffected eloquence; the great number of books we have of his composing, to pass over those we have lost, are a convincing proof how little pains it cost him to write. Suidas tells us, that he wrote not only on physic and philosophy, but also on geometry and grammar. There are reckoned above five hundred books of his upon physic only, and about half that number upon other sciences. It is not necessary here to enter into a detail of the treatises written by Galen, a vast collection of which is in the British Museum, which can be easily referred to by application to Sir Henry Ellis, the talented and learned chief librarian, who bestows much attention and urbanity on a *proper introduction.**

Eusebius, who lived about a hundred years after him, observes that the veneration in which Galen was held as a physician was such that many looked upon him as a God, and even paid him divine worship; accordingly, Trallian gives him the title of "most divine." Galen is the writer that contains by far the most anatomy of all the ancients.

* An interesting discovery has just been made in the Bodleian Library of a complete manuscript translation into Arabic of Galen's great work on Anatomy, containing the six books which had not hitherto reached us, and were supposed to be irrecoverably lost.—Bell's Weekly Messenger, Dec. 28, 1844.

He has given a much more complete account of the human body than any of his predecessors, or even successors for a thousand years after.

There is no doubt whatever as to his dissecting the bodies of animals; but Vesalius, the first of the moderns who ventured to call in question his infallibility, affirmed that he had never dissected a human subject, though others have asserted to the contrary.

Thus we have exhibited the bright side of this physician's character, but we must not close this memoir without shewing the other side also; for the greatest geniuses have their blemishes and defects, which are too often in proportion greater, or at least are shewn more conspicuously by being linked to so much splendour.

The foible which stands foremost on this side of Galen's character is his vanity, which was so excessive as to carry him beyond the bounds of prudence and decency. His writings are fulsomely filled with his own praises; and he magnifies himself in the same degree as he debases other physicians who differed from him.

But he is absolutely unsupportable in the ostentatious parade which he makes of having done in physic something like what Trajan had done in the Roman Empire.

"No person whatever before me (says he) has shewn the true method of treating diseases. Hippocrates indeed pointed out the same road; but, as he was the first who discovered it, so he went not so far therein as was to be wished."—*Chalmers's Biography.*

It is no wonder, that Galen the physician was honoured above all others while living, and worshipped almost as a divinity after his decease.

"The practice of medicine and surgery have been deemed worthy of the most exalted dignities.

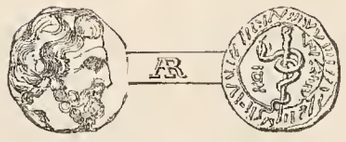
"Nations and princes have contended for their services, and in the present day, wherever civilization extends, they hold positions alike creditable to themselves and illustrative of the estimation in which their profession is held by their fellow-men. They occupy an important station in all Government service. No fleet, no army, can be without a complement of medical officers; every embassy has its share, and no expedition, whether in the pursuit of conquest, or in the advance of science, whether it has to brave the fearful and fatal vicissitudes of an unwholesome climate, or the equally dangerous and more ruthless of opposing man, is allowed to quit its native shore unprovided with a medical staff. It was, however, in the private walks of society, that the influence of the medical man was most felt and most appreciated.

"It was here that in professional skill he had the opportunity of displaying the higher qualities of his nature, and by his integrity, sound education, and moral worth, he had frequently the gratification of knowing that he had conferred peace and happiness on families and individuals, and even in his single capacity had contributed to hold together and strengthen all those endearing ties and associations which are characteristic of civilized society.

"In times of health the medical man was esteemed a friend or companion, and was a welcome guest in every family; when danger threatened from accident or sickness not a moment was lost in securing his presence, which is then absolutely demanded; he now perhaps becomes the depository of important secrets; much was intrusted to his honour, as well as to his professional skill; and, whether he was attendant on the sick bed of a revered parent, beloved child, or esteemed friend, perhaps the married partner of all the joys and sorrows of life, he was looked upon as a kind of guardian angel; every expression of his countenance was carefully watched; every word he uttered was listened to in breathless suspense; his report of the sufferer's condition was like the summing-up of the judge in a case of life and death. Even when circumstances had assumed the most unfavourable aspect he still had it in his power, without outstepping the bounds of propriety, to hold out some pleasing ray of consolation or of hope; and then, on the other hand, in announcing that the crisis of danger had passed, the silent expression of joy which he had thus spread around carrying conviction to the heart that much important trust had been reposed in him."—In part extracted from a Lecture given by Professor Ferguson at King's College, London, Oct. 1st, 1841.

Such it is presumed was the pre-eminent position and character of Galen in the Imperial Court of Marcus Aurelius, and in the society of the distinguished characters of the era.

HIPPOCRATES.



Medal, or Coin, of Cos.

Hippocrates,* the great physician, was born in the Island of Cos,† about 460 B. C. He has not only passed by almost universal consent for the father of physic and the prince of physicians, but his opinions were every where respected as oracles, not only in the schools of medicine, but in the courts of law. He was worshipped even as Esculapius himself. His principal abode was at Larissa, the capital of Thessaly; according to Soranus, he spent some time at the court of Macedon, where he signalised himself in consultation with Euriphon, a senior physician, by detecting the origin of the malady of the young Perdiccas.

His observation of the emotion of the prince on the appearance of Phila, a mistress of his father, led him to pronounce that love alone was capable of curing the disease which it had occasioned. Many stories about him are deemed fictitious by the most intelligent critics. The cure

* Hippocrates, from *hippos*, a horse, and *kratos*, might,—a mighty horseman. How beautifully this noble animal is described in the book of Job, chap. xxxix, v. 19—26; and, to this day, what esteem it is held in above every thing, particularly by the primitive descendants, the Arabs of the Desert, who preserve their pedigrees from a far back period, and cherish them as their family.

† Co-Coos and Cos, now Zia, one of the Cyclades, near the coasts of Asia; its town is called Cos, and anciently bore the name of Astypalæa.

of the young Perdiccas probably originated from a similar cure ascribed to Erasistratus. Hippocrates died at Larissa at the age of 85 or 90, or, as others affirm, of 104 or even 109 years.

The serpent coiled round a staff on the reverse of the coin of Cos and many others, the usual emblem of healing, I conceive to derive its origin from Holy Writ: vide, Book of Numbers, chap. 21, ver. 8, "And the Lord said unto Moses, make thee a fiery serpent, and set it upon a pole, and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live."

There is a remarkable coincidence in the life of Galen, who cured a malady in Eudemus with the same medicine that caused it; from Homer we also learn Telephus' wound was healed by the rust scraped off the spear that inflicted it; it is possible a combination of these relations may have originally suggested the modern practice of Homeopathy.

It may be noticed here with due reverence, from the creation great mystery has been attached to the serpent, and symbolical for many purposes; in the course of researches into antiquity much has been discovered to originate from authentic documents afforded by the Old Testament, so well preserved by that remarkable race, the descendants of Abraham; even customs of the dark ages, in all quarters of the globe, prove some allusion or the other, however slight, wherever they are explored by adventurous man. The art of Mosaic work so beautifully displayed, particularly by the Florentines, is here presumed to be so called and derived from the breast-plate of judgment that was commanded Moses, the law-giver, to get made for the ephod of Aaron, the high priest.

The observations on Dracontia, by the Rev. J. B. Deane,* are very interesting; some differ from him, but much credence is due to those who have laboured hard and dug deep in the bowels of antiquity on a particular subject; and further, this gentleman is fully justified in all he relates by the very learned Jacob Bryant, who, in his Analysis of Ancient Mythology, treats largely on the serpent worship and Dracontian temples. In many instances he clearly demonstrates almost every simile, rites and ceremonies are derived from Holy Writ, but strangely perverted. His discourses on the Covenant of the Deluge, Noe, the ark as a half moon and pomegranate, the raven and the dove, are very explanatory.

* Mr. D. observes that the opening of the eyes of our deluded first parents by the Serpent obtained him an altar in the temple of the God of Healing. He is, therefore, the constant companion of Esculapius.—*Archæologia*, vol. xxv. p. 228.

This learned gentleman observes (Vol. 3, p. 247), the most pleasing emblem among the Egyptians was (that etherial, undefinable mystery) the soul exhibited under the character of Psuche. This was no other originally than the Aurelia or butterfly, &c.; his account of this simile is long and beautiful. As an illustration of the union of Eros and Psuche (Cupid and Psyche), he has indulged us with a splendid engraving of a fine Onyx, sculptured by Tryphon, a Grecian artist, who flourished 323 B. C.

This superb gem is in possession of his Grace the Duke of Marlborough, from whom it is named, and from which, by permission, numerous fac-similes have been executed.*

* Psyche in Greek signifies the soul, and Cupid desire. These figures are oftentimes found on the Egyptian abraxas, and were used as amulets or charms against various maladies and perils; from hence it would not be very unreasonable to imagine this admirable gem of art was sculptured for Alexander the Great, or his successors, who might have worn it for such purpose. Even at this enlightened period many have a similar faith in galvanic rings, of which an astonishing quantity are manufactured and sold.

MARCUS AURELIUS.

ADVENTUS AUGUSTI (means "return from an expedition").

The right arm extended horizontally, the hand opened, and fingers expanded, occurs in the statues of Emperors, and was the pacificator habitus, or attitude implying the gift of peace, favour, &c.

From some coins struck, it seems a pestilential disorder which had long raged had begun to subside, or that they were owing to the recovery of the Emperor himself from some malady. For we are informed by Galen, that he had cured him of a troublesome disorder, and it might be to express his gratitude to this physician that the figure of Esculapius feeding the serpent was stamped upon some of his reverses.—Cooke's Medallic Hist. vol. ii. p. 224.

ANTONINUS PHILOSOPHUS (Marcus Aurelius) the Roman Emperor, was born at Rome, April 26th, in the year 121.

Adrian used to call him Verissimus and Justus, on account of his rectitude and veracity; after whose death, he married Faustina, the daughter of Antoninus Pius, by whom he had several children. He betrothed his daughter Lucilla to his colleague Lucius Verus. In the year 171 he left Rome with his son Commodus, in order to go against the Marcommani and other barbarous nations; and the year following gained a considerable victory over them; he would, in all pro-

bability, have entirely subdued them in a very short time, had he not been taken with an illness, which carried him off on the 17th of March 180, in the 59th year of his age, and nineteenth of his reign. His ashes were brought from Vindobona in Germany, where he died, and placed in a golden vase * or casket, and supposed to have been deposited in the Antonine column at Rome. "Marcus Aurelius, in his last moments, recommended Commodus to

Corrazza antica Romana disegnata da una Statua di Marco Aurelio nel Vaticano. The ornaments on this armour accord in part with these on the Sarcophagus.

* How the Romans followed up and copied the sepulchral rites and manners of the Greeks from the divine poetry of Homer is here evinced by the following extract from his Iliad of the funeral of Patroclus.—Book xxiii. lines 294—305, *Pope*.

"Ye kings and princes of the Achanian name!
First let us quench the yet remaining flame

the officers, and to the Tribune who came for the word said, 'Go to the rising sun, for I hasten to my setting.' When his ashes were conveyed to Rome on the day of his funeral, no tears were shed, no lamentation uttered, all men were convinced that he was returned to the Gods, who had only lent him for a season; the senate and the people, therefore, of every sex and condition, decreed to him a temple, priests, and every sacred appendage.

"He was ranked among the gods, and almost every person had a statue of him in their houses."

His book of "Meditations" has been much admired; it is written in Greek, and consists of 12 volumes or books;* there have been several editions of it in Greek and Latin, and it has been translated into English by the learned Meric Casaubon, D.D., 1663, and by others. In these meditations

With sable wine: then (as the rites direct)
The hero's bones with careful view select:
(Apart and easy to be known they lie
Amidst the heap, and obvious to the eye;
The rest around the margins will be seen,
Promiscuous steeds, and immolated men,)
These, wrapt in double cauls of fat, prepare,
And in the *golden vase* dispose with care."

* The word volume came from the papyrus which was rolled on the umbilicus or rolling stick. The ancient philosophers held a roll (volume).—*Fos. Enc. Clas.* vol. i. p. 183.

himself, "Antoninus recommends such virtue as is the spontaneous fruit of reason, and not the violent effect of fear. He adored and loved his God, and left it to the vulgar to fear their idols." He did as he spoke and wrote. His meditations were his actions. His deeds agreed with his sentences.

The Christians suffered much persecution under him, and had little reason to speak well of Antoninus, yet it is not to be found they ever attempted to fix any thing upon him to stain his reputation, although they were pretty free to inveigh against other emperors who were much commended and magnified by the Heathens. Hence we may conclude they did not consider the grievous persecutions they suffered under him as his own act,* but owing to the calumnious accusations of mighty, powerful Heathens in office under him, which from his intense pursuits he had not leisure to investigate. Such was his assiduity, even his books were written in camp!

It is not to be credited, a man, an emperor so virtuous,

* A similar instance of the abuse of delegated power has recently occurred, which I have authority to relate. In the year 1840 a mission was undertaken by Sir Moses Montefiore, F.R.S. (who not long since served the office of High Sheriff for London and and Middlesex), in defence of the Jews of Damascus and Rhodes, from the false accusations which had been made against them, and in consequence of which, they had suffered unexampled persecution, and some of them had died under torture. His exertions were eminently successful; such of the accused as had been imprisoned were restored to liberty, others who had sought safety in flight were permitted to return to their homes in peace, and Sir Moses obtained a firman from his Imperial Majesty, Sultan Abdul-Medjid, proclaiming the innocence of the accused, the falsehood of the aspersions cast on the Jewish religion, also declaring; that the Jewish people throughout the Turkish dominions shall enjoy the same privileges as all other nations subject to the Ottoman rule. This event of Asiatic justice from despotic power, is substantially recorded by a work of art in silver, of exquisite workmanship, designed by Sir G. Hayter, and presented to Sir Moses, as a testimonial of respect and gratitude, in commemoration of the many personal sacrifices endured, and the philanthropy displayed by him and Lady Montefiore, who accompanied him to the East.

For this information I am indebted to Hananel Decastro, esq. who kindly furnished me with the particulars, having acted as chairman of the Board of Deputies during the mission.

A remarkable and early coincidence of this abuse of power is recorded in sacred writ by the lawgiver and historian of that extraordinary and interesting nation the Hebrews.—Genesis, chap. xxi. verses 25, 26:—

"And Abraham reproved Abimelech because of a well of water which Abimelech's servants had violently taken away.

"And Abimelech said, *I know not* who hath done this thing: neither didst thou tell me, neither yet heard *I of it*, but to-day."

The well was restored, and a covenant made between the sovereign of Gerar and the father of the faithful, wherefore Abraham called that place Beer-sheba, that is, the well of the oath: because there they swore both of them.

How frequently instances occur, even in civilised States, unknown to the supreme powers, of the middle class and others suffering from officials who ought to be mediators and not oppressors between the government and the people. Redress is so difficult often times, that many submit to the endurance in preference to the ordeal for want of nerve or time—and in some instances a support for the ways and means necessary—to be resorted to, to advocate their legitimate rights.

and who practised so many of the principles of Christianity, was a willing abettor of the atrocities committed on the sect. The power of calumny was so virulent against them, as to accuse them of the most horrible crimes, and they were accounted no better than mere Atheists and Epicures, with whose names the Christians were joined by the vulgar, and thought the worst of the three. Many were the enemies going about "sowing tares amongst the wheat" of their reputation, jealous of the good actions they abounded in, and the numerous proselytes obtained to their faith.

To pursue the narrative further;—it may be noticed at this era, such enthusiasm existed in many of this sect, which even their high priests and other authorities could not restrain, that, in imitation of the Apostles (a chosen few), they sought for and gloried in the crown of martyrdom; they even carried their frenzy to such a height, as to give themselves up living sacrifices, to torments, and even to death, by not denying the calumnious atrocities imputed to them.

This bigotry rolled on to the 15th century, of which Ecclesiastical History and the Roman Catholic Book of Saints record many instances. It is with much humility and reverence presumed, that following up morally the duties of stations in life, whatever they may be, setting a good example, inculcating righteousness and going about doing good, is a more preferable sacrifice to the God of mercy and forgiveness, than plunging and losing good common sense in the gulfs of bigotry and enthusiasm. Religion is oftentimes made use of as a stalking-horse for secular purposes and the mammon of unrighteousness, by those who profess and preach the contrary.

THE PRINCESS FAUSTINA,

Wife of Marcus Aurelius. With so good a husband and so virtuous a father, it is surprising that this beautiful princess not only imitated her mother, but was still more licentious: indeed her infidelity was so universally known, especially with Tertullus, as to be publicly alluded to upon the stage in no very obscure terms; the loves of Faustina and the Gladiator are satirically alluded to.* She died suddenly at Halala, at the foot of Mount Taurus, A. D. 175.

Marcus Aurelius raised this village to the rank of a colony, under the name of Faustinapolis, and erected a magnificent temple to her. The good emperor either did not or would not know her vice and licentiousness; he lamented her much, and caused her to be paid divine honours after her decease as the goddess Ceres, in which character she is represented on the armour of his statue in the Vatican, also on coin, and apotheosized as such on the sarcophagus exhumed from Monte del Grano.

* Capitolinus gives the anecdote thus, "Mimus in scenâ, præsente Antonino, dixit, cùm stupidus nomen adulteri uxoris a servo quæreret, et ille diceret ter Tullus; et adhuc stupidus quæreret, respondit ille, Jam dixi ter, Tullus dicitur.—(*Vide* Captain Smyth on Roman Medals, p. 142.)

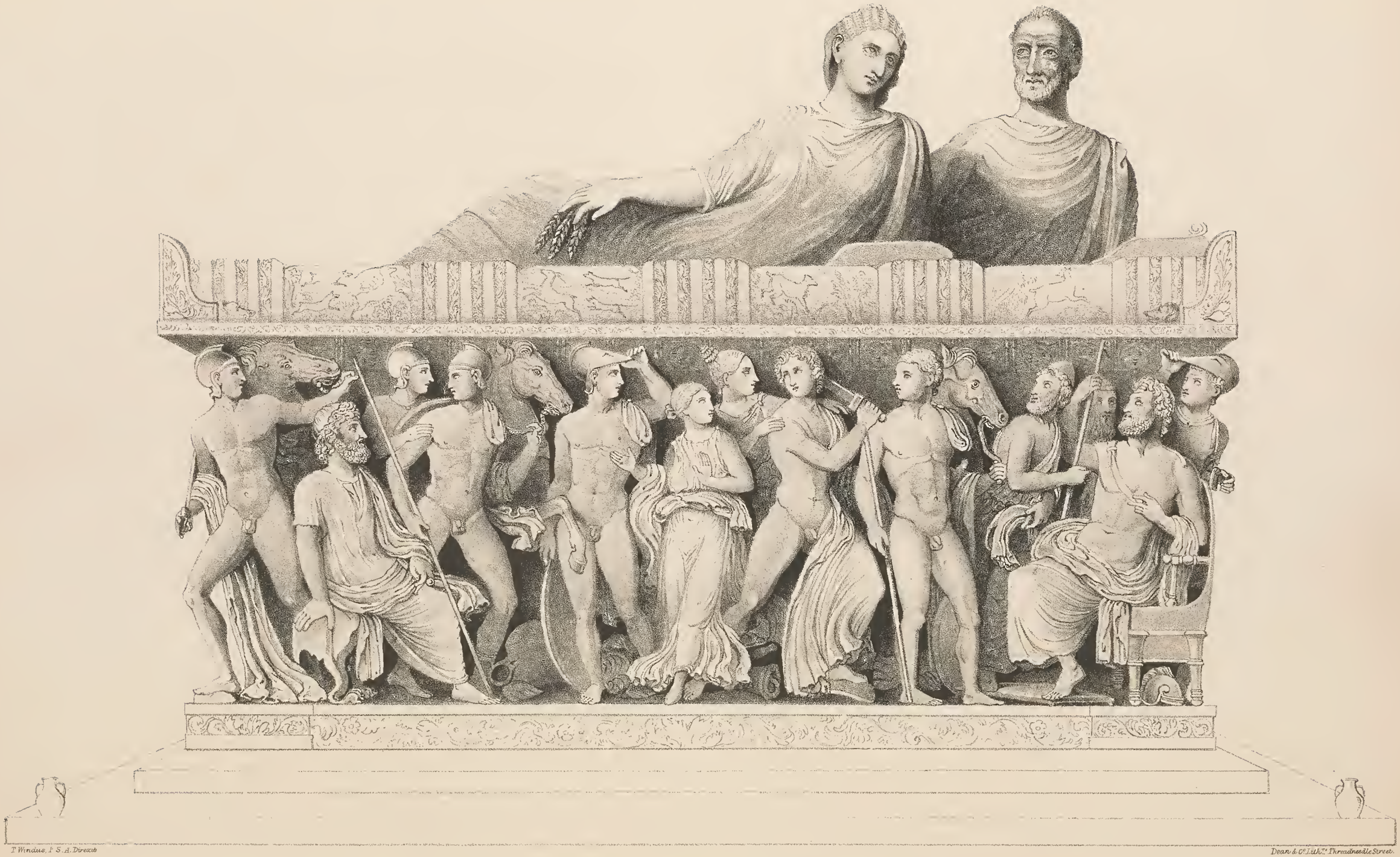
COMMODUS,

Son of Marcus Aurelius, succeeded his father in the Roman Empire. He was a most infamous, abandoned character, and gave his mind to be a gladiator, charioteer, pimp, and to every vice not fit to relate. Desirous to be called Hercules, like that hero he adorned his shoulders with a lion's skin, and armed his hands with a knotted club.—(*Vide* Medal of Pergamus on the Treaty with the Ephesians.)

He died on the 31st year of his age, and the 13th of his reign, A. D. 192, by strangulation from a wrestler. His body was moved to the monument of Hadrian, and privately buried by night.

LUCILLA,

Daughter of Marcus Aurelius; the noble lady presumed to be represented on the Portland Vase in two places (if not her mother, the Princess Faustina). She was celebrated for the virtues of her youth, her beauties, her debaucheries, and her misfortunes. At the age of sixteen she was married to Lucius Verus: her conjugal virtues were great at first, but, when she saw Verus plunge himself into all manner of vice, she followed his example; her full character is too gross to record, the veil must be dropped. She died in the 38th year of her age.



T. Windus, F. S. A. Direxit

Dean & Co. Lith.rs Threadneedle Street.

FRONT VIEW OF THE SARCOPHAGUS.

EUROPE.

The most prominent characters are submitted to be, in some degree, figuratively improved from the epic poetry of Homer. The first and principal, which presents itself in the centre, recumbent on the top, and of an heroic size, is presumed to be the Princess Faustina,* apotheosized as Ceres, with spikes of corn in her right hand, similar to a coin struck after her decease, and to that on the armour of her husband, Marcus Aurelius, in the Vatican. His figure, of the same size, and in a similar position, is on her left; he is represented with his volume of meditations, written by himself. He took more pride in being a philosopher than an emperor; from hence he was called Antoninus Philosophus.

The small animals on the borders of the mattrass may indicate the skill of Galen in healing them occasionally, in which he was an adept, particularly in lacerated nerves; also his science in their anatomy, which he practised much. These figures may also refer to the sports of the era as well, forming a double allusion.†

The frieze on the upper part of the tomb, and on the

* It is to be observed, rank was usually denoted by the ancients of a superior size and in gradation downwards, as here represented; Faustina as a goddess, and Marcus Aurelius as an emperor, measure seven feet; the imperial personage seated on the curule chair is so represented, and the princess Faustina much larger than the female in advance, who has her hair braided low, whereas hers is on the crown of the head, the well known distinction between mother and daughter: the figure of Galen is also bolder than the rest, denoting the respect he was held in; and it is worthy of remark, his position is on the right, with a dignified appearance, similar to that of his august master, with the exception of the footstool, which was allowed only to royalty and chiefs of an assemblage. These two exalted characters, from their opposite stations, balance the group, and are in fine keeping with the rest of the sculpture.

† A counterfeit chase, such as that for which Probus transported whole trees in full verdure till the circus resembled a forest. The *dama* appears to be particularly represented; an animal now known by the name of gazelle, the *Capra Africana* of the Italians.

dexter side, is composed of many heads of Mercury, or Hermes, Trismegistus,* with a petasus and two serpents, emblems of the medical profession. A medal was struck on the treaty between the Pergamenians and Ephesians in honour of Galen, on which he is represented, with a petasus on his head, a figure of Æsculapius in one hand, and a staff in the other.

The busy sculpture in front consists of many nobles and other characters, warriors, gladiators, &c. presumed patients of Galen. The noble lady, Lucilla or Fadilla (as Helen), daughter of Marcus Aurelius, most conspicuous in front, looking anxiously at Pylades the actor and rope-dancer, who appears to reciprocate. Their attitudes express surprise and emotion, as if it was the first interview with the person for whom the lady afterwards fell ill; behind, of a superior size, is the Princess Faustina (Clytemnestra), resting her hands on the shoulders of a gladiator.

* Hermes Trismegistus was of Egypt, and lived in the time of Osiris, to whom he was minister. He wrote forty books on theology, medicine, and geography. As further coincidences on the subject and era, Mercury was greatly venerated by Marcus Aurelius, as the institutor of religion, he having ordained the worship and sacrifices to the gods. Flaxman, in his Lectures, p. 138, observes that Mercury, after the first Olympiads, was considered a patron of gymnastic exercises. Lord Besborough, in his collection, possesses an antique gem of a Mercury's head, precisely the same as those on the frieze.

The figure on the right-hand corner, Commodus† (Achilles), with a horse in hand, an exact simile to which is the large bronze statue in Hyde Park; on the left is seated an Emperor (Agamemnon) with staff in hand, his feet resting on a footstool, the usual symbol of rank and power: opposite appears almost as dignified Galen, the physician, under whom is the flayed skin of a large animal of the feline tribe, as an emblem of his vocation; his countenance resembles that of Hippocrates on the coins of Cos; he appears to be anxiously surveying the assemblage. Near the emperor, on his right, is Pitholaus (Nestor or Mentor), the governor of Commodus, also Eudemus (Ulysses), the peripatetic philosopher, whom Galen cured with the theriacum. Amongst the group are two Athenians, represented as such by their Greek helmets; as vassals from a colony of the empire, they are paying their obeisance in the presence of Majesty, much in the same way as the military salute of the present day.

† Although the dexter side may represent Commodus in his early life, as a gladiator, charioteer, and horseman, which he gave his mind to; still, with the allowed permission, we may reasonably suppose the seated emperor to be a repetition of him after his accession to that dignity. In works of allegory, facts as well as fiction, chronology is oftentimes set at defiance, from which many anachronisms occur. Commodus also assumed, at the latter period of his life, the appellation of Hercules Romanus; the appearance here in some degree tends to an assimilation of this assumption, and very like his statue in the library of St. Mark at Venice, which has a discus in the right hand.

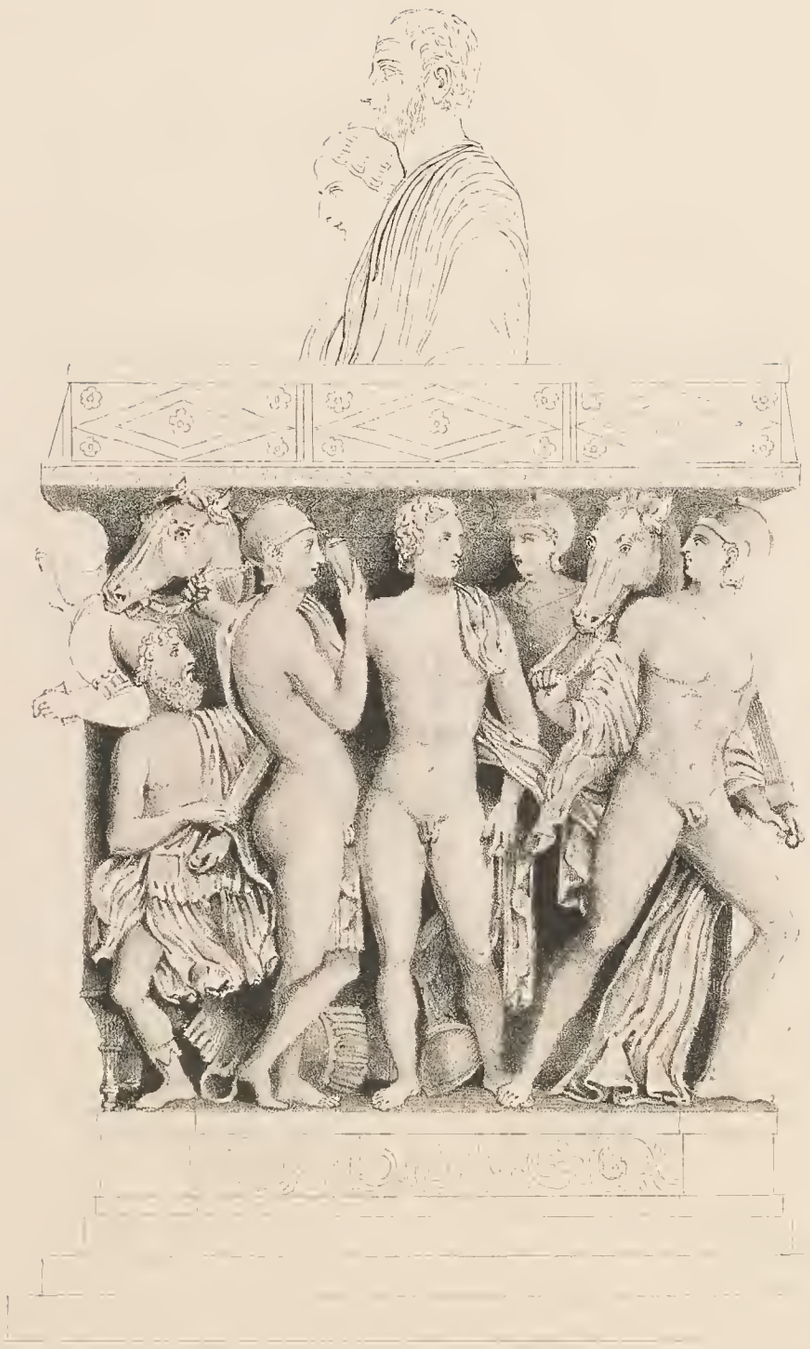
Some have been of opinion this front represents the following event recorded by Homer during the siege of Troy :— Achilles was privately sent to Lycomedes, King of Scyros, a barren rocky island in the Ægean sea, and in whose court he was disguised in a female dress, with his daughters, to prevent his going to the Trojan war, as Troy could not be taken without his aid. Ulysses went to the court of Lycomedes as a merchant, with a cargo of female apparel, trinkets, jewellery, and arms. Achilles, choosing the arms, discovered his sex, and went to the war.

Can this explanation be correct? How is it Achilles is represented naked? where is the attribute of an island, a helm or rudder, trident, fish, &c. which is universal to distinguish a place as such; where are the trinkets, female apparel, and the merchant? Under such an impression, how come the undoubted figures of Marcus Aurelius, and Faustina, and the Romans here? With no flight of fancy would such an anachronism ever have been tolerated; and further, this subject in history has been frequently and correctly represented both in sculpture and painting, with proper attributes not to be mistaken. Part might have been made subservient to the designer and sculptor, which was the case with most of Homer's epic poetry; for the Romans derived most of their knowledge from the Greeks and copied them. Their funerals of royal and high personages were taken from that described of Patroclus; his body was burned, the cinders sprinkled with perfumes, then wrapped in a caul of fat, and enclosed in a golden casket. Precisely the same was that of Marcus Aurelius in the second century, as recorded to us by undoubted authorities.

SINISTER SIDE OF THE SARCOPHAGUS.

This appears, from the same frieze of the heads of Mercury being carried round, to be a continuation of the history of the front. Much is conceived on the subject, but too hypothetical to introduce here—it would not be wise to draw the classic curtain of that period too open, to expose all the secret occurrences. For such temerity Juvenal, half a century previous, suffered punishment in exile; and it is desirable, where considerable doubt exists in the imagination, to leave some scope for that of others, who may feel interested in a further developement of the allegorised history.

It may be remarked here, this compartment and the front sculpture, with the exception of the two colonist Athenians, represent Europeans; on the dexter side, Asiatics are introduced; and on the hind part, some Africans,—personifying the three quarters of the globe; the fourth being unknown at that period.



DEXTER SIDE.

ASIA.

When danger threatened from accident or sickness, not a moment was lost in sending for Galen; he is here represented as chief of the place, seated in a chair of state, with emblems of great dignity, even as the emperor in the front compartment, with staff in hand and the footstool; also the accompaniment of the flayed skin as before. Under the arm, resting on his knee, is the antique helm or rudder-oar of a ship, denoting he is at Pergamus, in Asia Minor,* situated on the banks of the great river Caycus. In the front are messengers from Rome, expressed by a horse and other emblems, to summon his attendance there; two females, with Asiatic countenances of considerable anxiety, appear to be intreating him to remain, or, *vice versa,* to comply with the orders sent. Galen was much persecuted by the faculty, from his success in the many cures he effected, some so wonderful he was supposed to be skilled in magic. He was so apprehensive of some design against his life, that under this suspicion he retired, when at Rome, very often to a country-house, and occasionally to his native place, where he was highly honoured, and almost worshipped. When the Emperor Marcus Aurelius went to Germany, he left his son Commodus under the tuition of Pitholaus (Nestor), and gave orders, if he was taken ill during his absence, to send for Galen; this order gave him an opportunity of attending the prince in a fever, which appeared very violent on the first access. He had the good fortune to cure the disease.

* Asia is frequently represented by the helm of a ship, because the sea was anciently the only way to Europe. Fos. Enc. Classica, vol. I. p. 155.

BACK OF THE CENOTAPH.

AFRICA.

Galen, from Pergamus, in Asia Minor, is in this compartment personified as King Priam from Troy, which place was oftentimes called by that name from its citadel. This monarch, according to Homer, was passed invisible by Hermes to the tent of Achilles, kneeling to whom he is soliciting the body of his son Hector.

The Romans were averse to the mutilation of dead bodies, hence human anatomy was not permitted by their code of laws. Surgeons instructed their pupils by practising on the simia, or monkey tribe, as approaching the nearest. Still it is asserted by some they did not confine themselves to that, but sometimes acted on man, even while living! but secretly;

and there is little doubt, if any, it was by so powerful a character as Galen, who recommended young men to examine all wounded bodies after battle. In reference to the modern practice, is it to be credited they did not go further in their professional pursuits? Many have learned much in the science by stealth, "and blush to find it known." Following up the allegory, the previous gifts of armour, plate, and other valuables, borne by the train of servants in the suite, denote how much the anticipated boon was appreciated as an aid to the perfection of human anatomy. The aged herald is left in charge of the polished car.*

The Ethiopian slaves are excellently portrayed to distinguish them from the rest, as well as the mules from horses. Achilles is represented as a warrior by the helmet under his chair, and, not unreasonable to suppose, the quiver of arrows slung over his shoulders is an allusion to his death by Paris. The whole of this is beautifully and delicately allegorised from the Iliad of Homer, part of which, Priam kneeling to Achilles, has been the subject of many gems, with others, a very fine engraving on a most beautiful sardonyx, executed by Marchant, in the possession of Mr. F. Egerton, (Raspe, No. 9302) and of which gem Tassie has executed a facsimile amongst countless numbers produced by his ingenious art.

From the non-existence of a frieze, and the numerous chisel marks visible on the marble, and the relievo being so basso in comparison with the rest of the very alto sculpture, although equally fine as to effect, it is natural to suppose from some unknown cause this compartment was never completed, particularly if we judge of the Roman taste by the Greek subjects which they copied. It is known to all of classic lore the sculpture of the Parthenon was equally good in the invisible back-grounds as the exterior. Or possibly it was the intention originally to place the hind part of this tomb adjunct a wall, as it was discovered, and, the age gradually degenerating from the fine arts, it was not thought necessary to bestow the same proficiency in the execution as the rest to that which at the period was not contemplated would ever be exposed to a close and critical examination, which it has now undergone from its exhumation, and the position it holds in the museum of the capital of the mistress (of the fine arts) of the world.

* "Charged with the gifts, Idæus holds the rein."
Homer's Iliad, b. xxiv. l. 400.
"And left his aged herald in the car." Ibid. l. 577.
"Next heaped on high the numerous presents bear
"(Great Hector's ransom) from the polished car." Ibid. l. 726.

№ 1.

T. Wirgman ad nat. del.

Printed by Dean & Co.

THE VASE.

FIRST COMPARTMENT OR SCENA.

A NOBLE lady was said to lie in a very dangerous state, whose disorder Galen the physician discovered to be love, the object of which was a rope-dancer, Pylades.* Galen valued himself most of this cure as having rivalled the discovery of the love of Antiochus for his mother-in-law Stratonice, which gave so much celebrity to Erasistratus.†

The desponding female in the centre, with an inverted torch, is presumed to represent either Lucilla or Fadilla, daughters of Marcus Aurelius and the Princess Faustina. The flame of the torch not being extinguished, but feeble and flickering,‡ beautifully expresses a declining state of health, confirmed by the languor of the countenance and resting

* *Pylades.*—Un foi Galien donna la même preuve qu' Hippocrate et Erasistrate en decouvrant qu'une dame noble que l'on disait dangereusement malade, n'avoit d'autre mal qu'un amour pour un baladin nommé Pylade. Les Biographes ne s'accordent point sur le lieu et l'epoque de la mort de Galien; son patrie, fiere de lui aver donné le jour, fit frapper des medailles en son honneur. *Bio. Universelle*, Vol. 16, p. 310.

† *Erasistratus.*—A celebrated physician, grandson of the philosopher Aristotle; his fame acquired him the notice of Seleucus Nicator, King of Syria, at whose court he is said to have discovered, by feeling the pulse of Antiochus Soter, that he was in love with his mother-in-law Stratonice, which he took much pride in.—*Chalmers's Biog.*

‡ In a concise account of Marcus Aurelius, which is attached to a translation of his meditations, written by and concerning himself, it is related the Emperor sent to Faustina to meet him at Formiæ, where he was to embark; but she was detained at Rome by the sickness of her daughter, and accordingly wrote to him, "I shall follow you speedily; Fadilla's sickness has hindered me from meeting you at Formiæ." (Glasgow, 1742, pages 25, 26). In the life of Galen, written by himself, and translated by Conrad Gesner, 1512, in stating the cure he effected, he relates the invalid lady was the wife of one Justus; this appears very curious, that he should publish names of those concerned in such an occurrence as the subject before us, that it must be considered fictitious or not made known till after their decease. It is not a little remarkable that Verissimus and Justus were cognomens given to Marcus Aurelius by Hadrian in compliment to his sincerity; hence it is possible this lady was Faustina herself, who was not famed for excellency of conduct, but quite the contrary, although blessed with so good a husband; it was supposed he was ignorant of, or would not be informed of her vices, or dissembled, for in his meditations he commends her much, and after her decease caused her to be worshipped as a goddess.

position of the arms; it may also be noticed all the characters are crosslegged, the usual attitude of affliction.—*Fos. Ency. Clas.* The male and female characters on the right and left of this figure are sympathising relatives, whose faces bear evident marks of anxious solicitude to learn the malady of the noble lady, the nature of which rendered her unwilling to reveal the cause. These may represent Marcus Aurelius and Faustina, but certainly regal or noble personages, from their graceful position, appearance, and attributes. On the right of the male is a column, emblem of fortitude, power, and dominion. The female holds majestically the *hasta pura*, or pointless spear, properly an ancient sceptre, resting on her arm, as a symbol of her dignity; a pleat in the robe has been taken by many writers on the subject for the barbed point of a spear; this was evidently an error, as now explained. It is worthy of remark the very elevated situation of these characters is an additional confirmation of their rank. The *brecii* or ruins of architecture on which they are seated denote, and with good effect, the broken invalid state of health of the noble lady. Much has been written respecting the square perforated stone at the bottom of the sculpture, without coming to any conclusion; this may be the base of a column with a mortice to receive a tenon, or it may represent, as oftentimes described, the top of a cippus to place over a sepulchral vase to pour libations through; either of these novel ideas would be perfectly in unison with the rest of the elucidation.*

Unable to learn the secret malady of the noble lady, the relations send for Galen, the great physician of the period.

* *Torch.*—It is trusted it will not be thought presumptive to notice here what is conceived an error in the sculpture on many tombs and monuments, ancient and modern, where departed life is represented by an inverted torch with a flame; custom has rendered this so prevalent, that it is continually presenting itself. As life is extinguished, expired embers dropping from the torch would convey to the mind, and be a more appropriate allegory: if a flame at all, it should be separated, and on the ascendant, particularly so to the memory of departed worth—"In Cœlo quies." Ancient sculptors and artists (agreeable to the theogony of Apuleius, who represented Psyche, or the soul, by a butterfly) oftentimes beautifully represented this sympathetic feeling by an aurelia or butterfly bursting from a chrysalis, its mortal coil. This may have been the origin of the fluttering cherubs or winged infants' heads so frequently introduced in cemetary and ecclesiastical ornaments, also in the illumination of missals and breviaries as emblems of immortality.—*Vide tail piece at the end.*

N° 2.

SECOND COMPARTMENT OF THE VASE.

The lady unwilling to disclose the nature of her malady, the relations have procured the attendance of Galen, who, with his usual sagacity, has discovered it, as explained by his writings, which are numerous; in this sculpture he introduces his remedy, watching its progress.

The noble lady appears rapidly restored by the approach of the object of her affection, allegorised by the springing up of the gyrating Hygeian Serpent, emblem of healing. Serpents rising from their folds are always considered types of health. Pylades, the rope-dancer, is advancing timidly from the Grecian portico or scena; although encouraged by the lady, who takes him by the arm, he appears to hesitate and look to Galen for advice with a very anxious countenance. The beautiful contemplative attitude of the great physician, as well as his dignified appearance, is worthy of notice, and is very similar in countenance and hair to that of Hippocrates, by some supposed Esculapius (either will do), on the coin of Cos. Many who have written on this subject divine this figure to represent Neptune or Pluto, from one of his feet, as they think, being buried in the earth, whereas it is very obvious it is concealed from view by the lady's, and, further, there is no likeness or attribute whatever of those deities, which are well known and usually accompany an allegory on representation of them.

Cupid soars above with blazing torch* (in contrast to the one in the first compartment, nearly extinct), expressive of the complete restoration of health, as well as the torch of Hymen; he is looking back on the youth with assuasive smiles, leading the way by supposition to the Temple.

The trees, which resemble the laurel, olive, and sycamore, are probably introduced only to separate the sculpture, as on the Trajan and Antonine columns. It may be further observed, "laurels were sometimes placed at the gates of the sick, also at the doors of imperial dwellings from adulation, and plane trees were planted to adorn tombs, also about porticoes where philosophers assembled;" these were imported to Rome about the time it was taken by the Gauls, under Brennus, B.C. 278.—*Fos. Enc. Class.* pages 743, 744, and 748.

* Some suppose this a quiver full of arrows; still it would not disturb this elucidation: or it may be intended to have a double allusion, as either supports the allegory.

№ 3.

Print by Dean & C°

THE TWO FACE SKINS (PERSONÆ) ON THE HANDLES, AND THE FIGURE UNDER THE VASE.

These are allegorical of Esculapius, Hippocrates, or Galen, and are gracefully filletted on the handles of the vase, which scaled as serpents constitute physical emblems. These visages are hypothetically characteristic of the profession of surgery; the fillets or bandages for wounds or bleeding, and the two leeches almost dropping from the extremity of the beard of one, complete the allegory without further comment.* It may be observed the visages resemble much that of the elder figure on the second compartment of the vase. These leeches are doubted to be such by many, with very fair grounds for argument, and supposed by them to be leaves of the conjoint shrub which serves as a division of the subjects; nevertheless, Josiah Wedgewood, who had this gem of art twelve months in his possession to model copies, authorises this new elucidation, however crude, by the engravings in his work, published 1790, rendering these objects separate and distinct from the foliage, as represented by the accompanied graphic; also have Cipriani and Bartolozzi in 1786, and the whole series are attested as correct. Josiah Wedgewood in his version considers the fillets as useless appendages, and adds, being white, injure the appearance of the rest. With every respect for this talented gentleman's opinion, I cannot agree with him on this point; his hypotheses, as well as all the rest of the commentators, are so very different from the review now taken on the subject, it was not possible they could entertain in the most remote way the same ideas, how-

* Leech—Medicus—Sanguisuga. An eminent physician was formerly called a skilful leech, and is to the present period by many authors. In distant parts of the country cow-leech and horse-leech is a common appellation of the cow doctor and farrier.

ever doubtful they may be considered by public scientific opinions.

These visages are not what is frequently constructed on thousands of elegant and common pottery, as well as on massive gold, silver, and bronze vessels, ancient and modern—solid prominent faces, masks, and chimeras, to terminate spouts and handles, which add to their strength as well as beauty. They were *intentionally* introduced to represent *face skins*, the same as those of panthers' heads and skins suspended round the celebrated Warwick Vase; and, as an additional argument, it may be observed they are so thin, almost transparent, they would have appeared very incomplete if not filleted over the handles. Independently of strengthening and concealing the junction at this part, they have a significant and elegant appearance, much to the credit of the talented designer and skilful artists.

The junction of the upper part of the handles is blue, the same as the vessel, and the lower might have been effected in the same way if thought proper; hence we may conclude the fillets were intentionally worked white, and with some such an allegorical meaning attached as now advanced.

The character at the under part of the Vase is figurative of *Angerona*,* the secret divinity who presided over the fate of Rome; she was represented as Harpocrates, the emblem of secrecy and mystery, with finger to the mouth, signifying that the secrets of princes should not be divulged. The talent and skill of the designer is worthy of admiration in the very appropriate introduction of this figure, denoting the secrecy of the emblems around, and a caution to those who might understand their meaning not to divulge it. Many of these cinerary urns have been found in tombs, suspended by the handles on hooks, which possibly was the intention for this, and might have been so found, from the very perfect preservation of this sculpture, and partial decomposition of one of the sides, which may have been caused by resting against the sarcophagus; it certainly must have been executed to be occasionally visible, but there is no authority at present for the exact position in which it was discovered.

This under part is presumed to have been cut away in the first instance to enable the artist to fill the interior with a

* "Nam propterea ipsi Romani et deum in cujus tutela urbs Roma est, ut ipsius urbis Latinum nomen ignotum esse voluerunt——
—— sunt qui Angeronam, quæ digito ad os admoto silentium denuntiat."—*Macrobius*, 1—3. (A Latin writer who died A.D. 415.)

solid material to work against in a lathe, and to remove this substance afterwards by this larger aperture; it may also have been left open to admit the larger calcined bones. These observations are mere conjecture, but it is quite evident the bottom has been cemented on afterwards. This sub-sculpture has been by some considered inferior art to the rest, and of later date. I cannot agree with this, from the very appropriate analogy to the subject, and the work is nearly if not quite as good, only less alto in the relievo, for the Vase to be occasionally set upright, which otherwise would have been very hazardous in such a position.

THE PORTLAND MUSEUM.

In the scroll ornament round the lithograph of the Portland Museum are introduced the following specimens of vertù, copied by permission from a private collection.

1. A small bust of Augustus Cæsar, in opal, by Dioscorides, with an emerald fibula to the paludamentum or imperial toga, on which is engraved in cameo, extremely minute but of exquisite workmanship, a head of Jupiter. This is presumed to be one of, if not the finest known gem in Europe; I have seen its companion, Livia, the wife of the Emperor, but it is terribly mutilated, whereas this is perfect.
2. An amethyst intaglio of Julius Cæsar.
3. A celebrated sardonyx cameo of six strata, on which are sculptured a figure of Aspasia, as Minerva, on whose helmet and cuirass are ingeniously introduced the heads of Pericles, Socrates, and Alcibiades as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Mercury (supposed to be executed about the era of these characters, and Phidias; if later, Alexander the Great).

4. Intaglio, on a cornelian; subject, a Roman warrior on horseback.
5. The wolf and twins of the capitol, on a dark green gemma vitria.
6. Cupid and the Bees; intaglio on an emerald.
7. Commodus, as Hercules; cameo on a sardonyx of seven strata.
8. The original Boar's Head of Eastcheap, carved in box-wood, and set in two large tusks linked with silver. This was preserved from the fire of London, but is a little charred from its effects. On the back is pricked Wm. Broke, 1566, who at the period was landlord of the tavern, from hence perhaps the Master Brook of Shakespeare. Vide Herbert's History of St. Michael's, Crooked Lane.

To afford a facility of referring to authorities from whcih information is derived in compiling this work of labour, *sans sagesse*, with many others easily imagined, are the following:—Homer, Hesiod, Herodotus, Pliny, Macrobius, Sir Wm. Hamilton's Neapolitan works, Winckelmann, M. D'Hancarville, M. Von Velthiem, M. Ennio Quirino Visconti, P. S. Bartoli's works, Count Girolamo Tezi, Venuti, Bonada, Foggini, C. Caylus, Millin, Eckhel on Coins, Denon, Montfaucon; Costumi degli Antichi, Roma, 1805; Lavoisne's Atlas, 1807; Berry's Genealogia Antiqua, 1816; Wilson's Atlas Classica, 1817; M. Dandré Bardon's Costume des Anciens, 1784; Catherine Colignon's Biographical Dictionary, 1800; Monsieur the abbé L'Advocat; numerous writings and engravings by Bartoli and others; Models of the Trajan and Antonine Columns; Obadiah Walker on Coins, 1692; Cooke's Medallic History of Rome, 1781; Captain Smyth, R.N., on Roman Medals, 1834; Annales de Musée Paris, 1807; A. Lumisden's Antiquities of Rome, 1812; Misson's Travels; Dr. King; Hope; Sir Henry Englefield's Vases, 1819; Moses' various Engravings and Compilations; Dagley on Gems, 1804; the learned Raspe's introduction and description of 12,000 subjects of Gems and Casts, 1791; Dr. Darwin; Chalmers's Biographical Dictionary; French Biographie Universelle; Gibbon's Roman History; Lempriere Enc. Clas.; Fosbroke's Enc. Clas.; Flaxman's Lectures on Sculpture, 1829; Jacob Bryant's Ancient Mythology; Doyley and Mant's Notes to the Bible;

Cum multis aliis.

PORTLAND VASE.

" Heu miserande puer ! si quà fata aspera rumpas,
" Tu Marcellus eris."

Just as this work was ready for the press, on the 7th of February, an individual, morbid with the organ of destructiveness, smashed this splendid specimen of Greek art into innumerable fragments. In common charity and good feeling let us drop tears on the catastrophe, and blot out the name of the perpetrator for ever; suffer it not for the sake of notoriety to be handed down to posterity as that of Eratostratus, the Ephesian, who burnt the famous temple of Diana, at Ephesus, on the day of the birth of Alexander the Great. The infliction of a severe public flagellation for injuries committed on the fine arts would tend much to cauterise these phrenological mischievous sensations from breaking out into active violence. Few misfortunes exist without some alleviation. I have learned, from undoubted correct information, this superb gem, so grievously mutilated, will be restored by skilful artists to a certain extent, and shortly visible in its original form; nevertheless, we cannot refrain from regretting it will be viewed in cracked reputation—to what it was.